

MOTION PICTURE HERALD

Quigley Awards Spotlight Year's Ranking Showmen

REVIEWS (In Product Digest): LULLABY OF BROADWAY, SOLDIERS THREE, I CAN GET IT FOR YOU
WHOLESALE, BIRD OF PARADISE, THE MAN FROM PLANET X, OH SUSANNA

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MARCH 27, 1961

"You can say positively that M-G-M's exploitation tie-ups behind my picture 'FATHER'S LITTLE DIVIDEND' are the greatest in industry annals! This means that apart from other advertising, those tie-ups have a readership of 670,000,000. Now lets go over to the next page for the details!"



**THE PRESS INTERVIEWS
"FATHER'S LITTLE DIVIDEND"**

HOW TO DECLARE AN EXTRA DIVIDEND!

Tie your playdate of M-G-M's "FATHER'S LITTLE DIVIDEND" to these never before equalled promotions with 670,000,000 readers:

QUALITY BAKERS OF AMERICA (Sunbeam Bread)

Over 2,000 Billboards (24 sheets)
Advertisements in 500 daily newspapers
Over 4,000 3-sheets
" 2,000 Super posters
" 4,000 De Luxe posters
" 25,000 Store posters
" 6,000,000 End labels
—And thousands more postcards, buttons, market basket cards, etc.

Your Readership 150,000,000

LIBBY'S BABY FOODS

Nationwide contest based on picture and promoted full blast via the following:
Newspaper ads in 85 cities—minimum of three insertions of 1,000 and 800 lines in major papers.

National Magazine advertising—full pages in:

Modern Romances • Parents' True Confessions • Woman's Day
Today's Woman • Living • Ebony

Full pages in "baby" magazines:

Baby Talk • Baby Post
Baby Care Manual • Congratulations
My Baby & Young Years

Special editorial coverage of contest in:
Modern Romances
Modern Screen

Radio credits for the picture—on the "Modern Romances" program, ABC Network

Direct Mail—sent by Libby's to 400,000 new mothers

—Plus truck posters, newsstand cards, point-of-sale displays, grocery store shelf setups, window streamers, entry-blank tear-off pads and other media handled by 900 Libby salesmen nationwide.

Your Readership 120,000,000

MAX FACTOR

Full-page four-color ads in:

Ladies' Home Journal • McCall's
Woman's Home Companion
Glamour • Mademoiselle
Today's Woman • True Story
Seventeen • Photoplay
True Confessions • Modern Screen
Screen Stories

Your Readership 60,000,000

LUX TOILET SOAP

Full-page ads in:

Ladies' Home Journal • McCall's
Woman's Home Companion
Motion Pictures • Movie Story
Modern Screen • Screen Stories

And 30,000 point-of-sale displays throughout the country

Your Readership 50,000,000

FLORISTS TELEGRAPH DELIVERY ASSOCIATION

Valentine's Day color ads in:

American Magazine • Coronet
Esquire • Saturday Evening Post
Parade • New Yorker

—And window display cards in florists' shops nationwide

Your Readership 45,000,000

AMERICAN GAS ASSOCIATION

Three-month campaign by over 500 member companies will utilize:

Dealer displays—life-size cutouts
Full color easel-back posters
Truck, car and counter cards
Newspaper ad mats for gas companies and appliance dealers
Jumbo sales tags and customer folders.

Your Readership 6,000,000

ROYAL DESSERTS

Picture of Elizabeth Taylor and picture credit will appear on backs of 20 million Royal Dessert packages

Same will appear in four ads in each of 308 daily papers in 287 cities.

Same ads will go into six top magazines:

Woman's Day • Family Circle
Everywoman's • Western Family
American Family • Better Living

Special ads in large group of comic books.

—Plus display material in grocery stores all over the country.

Your Readership 180,000,000

PEERLESS "STAR" PATTERNS

Two woman's-page pattern features, each with picture credit, in 105 Sunday newspapers.

Your Readership 30,000,000

ELIZABETH TAYLOR COSTUME JEWELRY

Necklaces, earrings, etc., carried by 25,000 stores across the country will be promoted by local newspaper ads, window streamers and counter cards.

Your Readership 5,000,000

LANE BRYANT DRESSES

"Father's Little Dividend" maternity dresses advertised by Lane Bryant in newspapers in 23 cities.

Additional newspaper advertising of dresses by independent stores elsewhere
Window displays and counter cards in stores selling dresses

Your Readership 20,000,000

IDEAL TOY COMPANY

Tie-up with promotion of the famous "Blessed Event" Doll, will involve:

Newspaper mats furnished to department stores and toy dealers show Elizabeth Taylor holding real baby and the doll.

Display card with same illustration furnished to major toy outlets, plus window blow-ups and statement inserts.

Your Readership 4,000,000

**EXPLOITATION TIE-UP
READERSHIP TOTALS
670,000,000!**

**PLUS M-G-M ADVERTISING READERSHIP
OF 450,000,000!**

In addition to the tie-ups on this page M-G-M's own campaign runs in 32 National Magazines. Plus a long-range teaser build-up in 150 papers in 75 cities. Plus cooperative playdate newspaper ads. (And uncounted millions reached by radio!)

M-G-M Presents SPENCER TRACY • JOAN BENNETT • ELIZABETH TAYLOR in "FATHER'S LITTLE DIVIDEND" • Don Taylor • Billie Burke • Screen play by Albert Hackett and Frances Goodrich • Based on characters created by Edward Streeter
Directed by VINCENTE MINNELLI • Produced by PANDRO S. BERMAN

THE SHOW WORK

STARRING

DORIS
DAY
GENE
NELSON



ALSO STARRING

S.Z. SAKALL ☆ BILLY DE WOLFE ☆ GLADYS GEORGE ☆ DAVID BUTL

DIRECTED BY

WATCH FOR THE **BIG WARNER PROMOTION PLAN** THAT WILL BACK

LD's Spring SONG!!

BY OF DWAY

COLOR BY
TECHNICOLOR

The picture that introduces
"I Love the Way you say Goodnight"
and ten other top tunes



PRODUCED BY
ER ★ WILLIAM JACOBS

Written by EARL BALDWIN Musical Direction by Ray Heindorf



IT EVERYWHERE!

Doris Day's **DAY**

**FLASH
NEWS**



THANK YOU
EXHIBITORS
OF AMERICA
FOR GIVING
US A GREAT
TITLE FOR A
GREAT GREAT
PICTURE!!!

ENLIST NOW!



**"THE BEST
COMEDY OF
THE YEAR"**

Bosley Crowther, N.Y. Times

U. S. S. TEAKETTLE
becomes

**YOU'RE IN THE
NAVY NOW**

IT'S
**GARY
COOPER**



There's No Business Like **20** *Business!*

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 182, No. 11

March 17, 1951



More Communist Hearings

ONCE again motion picture personalities are scheduled to come under the spotlight of the House Un-American Activities Committee. Hearings in Washington are to begin on March 21.

This time the industry as such is not under direct attack and, until charges are made, is under no compulsion to leap into the headlines with a defense. While the actual position taken by spokesmen for the industry in 1947 was correct, the manner of the handling of the industry's case had a poor public relations effect across the country. Many people got the erroneous impression that the industry was attempting to defend the individuals who were called the Unfriendly Ten witnesses and who, in time, were jailed for contempt of Congress for refusing to answer questions concerning their alleged Communist party affiliations.

The industry is responsible for the product. An objective examination of Hollywood output over any selected period of time will show that there is no evidence of Communist penetration or infiltration reaching the screen.

The industry is also responsible for its own good name and the collective good name of the persons working within it. In this connection it has an obligation, through authorized spokesmen, to answer general charges reflecting adversely on the loyalty of the American motion picture business. Hollywood's record and the record of every theatre on Main Street, U.S.A. is an enviable one for service to country and community.

HOWEVER, the film industry should not and cannot undertake to guarantee the loyalty of each individual who has in some way been affiliated with the motion picture business. The ultimate responsibility for ferreting out disloyalty rests on governmental bodies. The industry should gladly extend all proper cooperation to governmental bodies who have duties in this regard.

Clearly no company in this industry, or any other American industry, should utilize the services of those known to be aiming at the destruction of the country. Inevitably in the past some individuals gave their names and assistance to causes that they did not understand. Innocent victims should have a chance to clarify their present position of loyalty.

It is to be hoped that the members of the Congressional committee are seriously minded in this regard and are not turning attention on Hollywood people for the sake of winning publicity for themselves.

If the hearings are careful and thorough, they will make clear the point that there is no place for a Communist in the motion picture business. If the Congressional committee should expose as Communists individuals formerly or now connected with the industry, the industry as well as the country as a whole will be glad to have the information.

■ ■ ■

Q While our European friends protest that it is difficult to understand America, sometimes the feeling is reciprocal. Recently the Dutch Film Review Commission in the Netherlands banned two American films, "He Stayed for Breakfast" and

"The Woman on Pier 13" (originally titled "I Married a Communist") because they ridiculed Communists. At the same time newspaper reports state that 1,000 Dutch troops are fighting with U.N. forces against the Communists in Korea. It is to be wondered what they think of the action of the Dutch Film Review Commission.

■ ■ ■

Accent on Showmanship

NOW, for the seventeenth time, it is the *Herald's* pleasure to announce in this issue the winners of the Quigley Awards for Showmanship. Through the years these awards have been recognized as the highest honors that may come to a theatre manager. With each award has come deserved recognition.

The importance placed on these Showmanship Awards for managers sponsored by the Managers' Round Table, is illustrated by the calibre of men who serve as judges during the year and at the final selections. Leaders in advertising, exploitation, film distribution and in theatre operation all conscientiously give of their time and experience to choose the best showmanship of the year.

Several thousand theatre managers in the United States, Canada—and with some representation abroad also—participate in the annual contest. The winning showmen must overcome some very stiff competition.

The entire industry owes much not only to this year's winners but also to the thousands of other aggressive showmen operating at the point of sale of each film show. It must be realized that it is not enough for production, distribution and the theatre circuit headquarters each to do a good job. The welfare of the industry depends on what kind of a job is done by each theatre manager. If the manager fails, all is lost so far as that particular engagement is concerned.

Showmanship customs change somewhat but what is unchanged is the need for aggressiveness, initiative and intelligence. The motion picture industry must never take the accent off Showmanship.

■ ■ ■

Q A special tribute was paid to the late Louis S. Lifton, for 15 years director of advertising and publicity for Monogram and Allied Artists, at the Managers' Round Table Award luncheon. He had always been an enthusiastic supporter of the contest and had often been a judge.

Lou Lifton was a skilled practitioner of motion picture advertising and publicity arts. His was a wide background of experience in journalism and film work. He will be sincerely missed.

■ ■ ■

Q Welcome news in these days of increasing taxes is the announcement that the admissions tax in Ontario Province will be lowered from 15 per cent to 12½ per cent, effective April 1. While the size of the cut is not large, the action is a fine compliment to the energetic motion picture exhibitors in Canada who have convinced the Government of the proper place occupied by theatres in providing, at reasonable cost, essential entertainment for the masses.

Letters to the Herald

Reviews

TO THE EDITOR:

I read with interest Don Kelsey's remarks about the reviews in *Time* magazine in your issue of Feb. 10 and E. A. Patchen's further thoughts on the matter in the Feb. 24 issue.

I have found that the pictures *Time*—and other publications with the same level of criticism—blasts usually do business for us while the ones they praise most highly very often drop dead. In fact, in our experience, the worst thing you can do is run an ad with a lot of favorable quotes in it. The public at once suspects an artistic success and stays away in droves.

However, there is no reason to fulminate against *Time* or any of its contemporaries for criticisms. The fault is our own. We are an industry organized to produce and present mass entertainment. We like to put on airs that we are also an art form and it is upon this vanity that serious criticism of our product is based.

If we are an industry then we should make no pretensions of being anything else. We can say to these critics that we are producing mass entertainment and any art that may creep in is merely coincidental. Taking this position, further criticisms of the *Time* calibre would simply be fatuous.

However, if we persist in making a pretense of art then we must be prepared to accept a constantly contracting sphere of influence as has the legitimate theatre until we come at last to the point where we must ask for public subscriptions to "save" the cinema.—FRANK BOYLE, Resident Manager, Saxon Theatre, Fitchburg, Mass.

Life of a Manager

TO THE EDITOR:

The movie companies are making shorts about everything else. Why not make a short about the life of a theatre manager and how his work is done? I think that, if people knew about his work and what he had to go through, they would not try to make his work harder.—PAUL SALVERS, Manager, Darnell's Rialto Theatre, Massena, N. Y.

Cut Prices

TO THE EDITOR:

Get the tax out so we can cut ticket prices a little. Maybe more people would come out.

We pay too much for our pictures. With the lack of business, that means no profit.—BILL BROOKS, Liberty Theatre, Hailey, Idaho.

Comedies Best

TO THE EDITOR:

Comedies of any type go better here than anything else. The stars don't cut so much ice. It is hard to distinguish whether a star draws or the story he plays in.

Give us more comedies, either 20 minutes of slapstick or full-length feature length such as "Annie Get Your Gun" or "Cheaper by the Dozen." A Stogie Comedy will go over here any time.—GEORGE M. SLAUGHTER, Manager, President Theatre, Manchester, Ga.

The Truth

TO THE EDITOR:

I am awaiting television especially when the "Big Ten" games will be televised exclusively to theatre patronage. However, at present, only good pictures will fill the gap.

I have used every angle available to attract patrons, and it is paying off. Recently we have played midnight shows, building a very good attraction with nothing less than the truth about the pictures.—EUGENE F. KLEIN, Hollywood Theatre, Lake City, Minn.

Buying Mistakes

TO THE EDITOR:

Why are production executives allowed to spend a million dollars on pictures that have no appeal to the general public and expect exhibitors to buy their mistakes? Every producer should operate a small town theatre for three months; he would certainly get an education as to what the public wants.—J. L. CRONAN, Community Theatre, Guilford, Maine.

No Killings

TO THE EDITOR:

Successful pictures have indicated pretty well the types our audiences like: family pictures, comedies and the "Stars in My Crown" type. As a whole, they definitely do not like killings and sadness of any kind. "Our Very Own" is a good example of a good story—different, no names were necessary, no color.

We need pictures that will appeal to the teen-agers; also some serials like the good ones we got years ago. Serials that made them come back the following week to see what would happen. We need material with which to draw the youngsters again.—FULLER SAMS, JR., Statesville Theatre Corp., Statesville, N. C.

Poor Trailers

TO THE EDITOR:

My biggest "peeve" with the industry is the generally poor quality of the trailers. Mine is a very small situation and my trailer cost is about 30 per cent of my advertising budget and generally it is worth only 5 per cent. Why do they insist on spending hundreds of thousands of dollars on a production and then send out a trailer that doesn't sell? The trailer is the one chance you have to give the patrons a "taste" of what is to come—to whet the appetite. But more often they have the effect of a sedative. The average Saturday (program) Western has a better selling trailer than the average production! Why not sample trailers before releasing them? Let's have trailers that sell the picture! I'm afraid I could write a book on this topic.—ROBERT D. KELLER, The Eve Theatre, Fountain Inn, S. C.

Better Titles, Trailers

TO THE EDITOR:

We feel titles and trailers could sometimes be better. Crime, too much sex and drinking are not popular in rural theatres. Comedies and family pictures are the best for the box office. Good Westerns usually do well.—M. R. DUNSFORD, Island Theatre, Vashon, Wash.

Mass Appeal

TO THE EDITOR:

The success of motion pictures from their inception was due to their appeal to the greatest mass of people at small admission. Let's get back to mass appeal in our pictures.—HAROLD CUMMINGS, Riverdale Drive-In, West Springfield, Mass., and State Theatre, Holyoke, Mass.

Combination

TO THE EDITOR:

Today the box office picture is one of many component parts—stars (plural), story (different, and timeliness (away from cycles). There's money in that combination.—MORTON SHAPIRO, Rivoli Theatre, Roxbury, Mass.

Good Stories

TO THE EDITOR:

A good story goes much farther in my town than a "B" picture packed with stars.—JIM JOHNSON, Albion Theatre, Albion, Ill.

MOTION PICTURE HERALD

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► NPA officials are beginning to hear reports of a growing "black market" in raw stock. They say this "black market" is probably responsible for periodic rumors that one or another film company is planning to cut back production.

► In the months ahead many exhibitors will be looking into the size and condition of the screens in their theatres to determine whether the picture may be made larger and brighter in order to be compared even more favorably with home television images.

► Hearings on what to do about wage control in the film industry and other industries whose prices are control-free may be one of the first items on the agenda of the Wage Stabilization Board if and when labors' objections are overcome and this board or some successor starts functioning again.

► With TOA considering a withdrawal from active sponsorship of an industry arbitration conference, the way may be prepared for informal discussions among exhibitor leaders and distribution sales chiefs (and their lawyers) over details of issues to be arbitrated and a satisfactory method.

► The volume of exhibitor appeals from NPA's building ban will start to slow down now, as most "financial" hardship appeals are over.

► With the success of "Quartet," "Trio" and other similar foreign films apparently in mind, Hollywood is beginning to turn to the "package" feature. MGM has completed "It's a Big Country" which combines nine episodes, and is working on "Jealousy," a tri-partite picture starring Spencer Tracy. Also at Metro, "The Negro Story," patterned along similar lines, is

in preparation. Burt Lancaster is working on a film which would combine several Ernest Hemingway stories; 20th-Fox has registered titles for a package film which would present a number of O'Henry yarns and Huntington Hartford Jr., an independent, has completed two of three screen adaptations of short stories which are to be combined. This week UA showed "Queen for a Day".

► The future of negotiations between the Italian film officials and the Motion Picture Association of America depends in large measure on the impressions which may be gained by Italian delegates in the United States. The four-man Italian group is scheduled to arrive in New York March 28.

► A major studio labor crisis impends over the time for the next re-opening of the wage agreement with the International Alliance of Theatrical Stage and Screen Employees. The studios have offered a 10 cents per hour increase tied to a re-opening date of October, 1953. The IATSE wants the date set at October of this year.

► State Department officials are beginning to wonder whether they'll ever get an answer from the Soviet Government on the protests against unauthorized showings in Moscow of several American films.

► Before the Summer recess the Supreme Court will probably give its decision on RCA's appeal against the FCC order which picked the CBS color television system for commercial use. Mobilization activities will delay any early general introduction of color television no matter what the decision is.

► For the straws-in-the-wind department: Four million of the country's 61,500,000 civilian labor force will be engaged in defense work this year, drawing high wages and overtime, the U.S. Department of Labor predicts. Also, retail sales by mail order and chain stores rose 17% in February over last year, according to the *New York Times*.

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This week in pictures



By the Herald

JOSEPH M. SUGAR has become assistant to Bernard G. Kranze, recently appointed Eagle Lion Classics vice-president in charge of distribution. He had been contract department head.

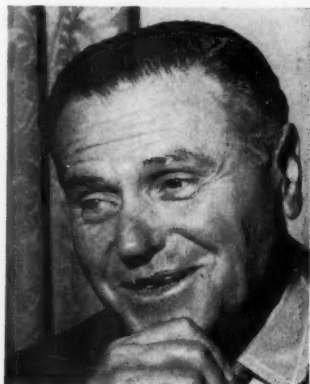


DOUBLE PREMIERE of Warner Brothers' "Raton Pass." Above, at the historic town of Raton, New Mexico, horsemen and women parade in front of a countryside which turned out *en masse*. At the left, during the Albuquerque ceremonies. In the scene are George Tucker, city manager for Interstate Theatres; and Steve Cochran, Dorothy Hart, and Dennis Morgan, featured in the picture.



WILLIAM CARTLIDGE has been appointed general manager of Associated British Cinemas, Ltd. He was assistant to D. J. Goodlatte, managing director of the company.

DORE SCHARY, vice-president in charge of MGM production, as he was made Doctor of Humane Letters by Dr. Robert Burns, president of the College of the Pacific.



By the Herald

DAVID ROSE, whose latest, "Circle of Danger," starring Ray Milland, will have as agent Goldwyn Productions and be distributed by Eagle Lion Classics, said he will make four films this year. The first, a South Seas story, will star Linda Darnell and be made largely in Jamaica.



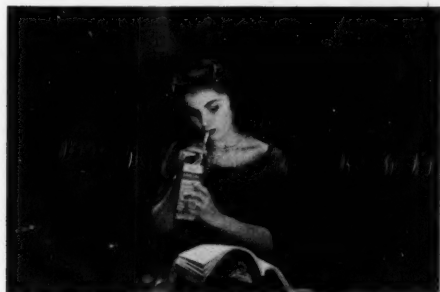
"SURE-FIRE!" for great grosses is predicted for "The Sword of Monte Cristo," Edward L. Alperson's Supercinecolor adventure film being released this month by 20th Century-Fox. Left, George Montgomery and Acquanetta in a romantic scene.



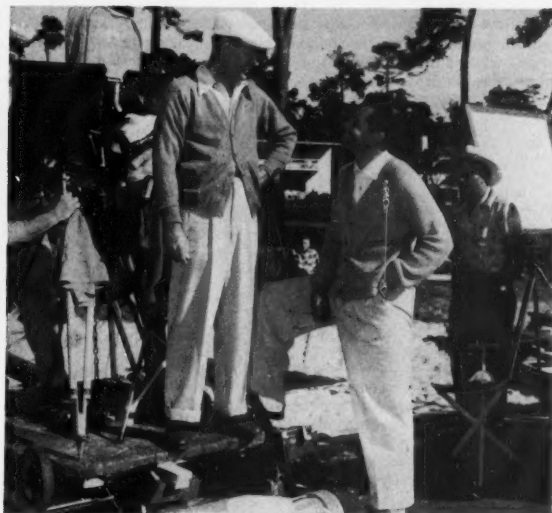
SPECTACULAR EPIC is "Bird of Paradise," which world-premiered at the Roxy, New York, this week. Right, Jeff Chandler as a native leader in the Technicolor story filmed on location in Hawaii. Louis Jourdan and Debra Paget also star.



"BEST COMEDY OF THE YEAR" is "You're in the Navy Now," formerly "U.S.S. Teakettle," according to the New York Times. The film, which received outstanding plaudits from all reviewers, is receiving a special buildup for its national release in April. Above, Gary Cooper, Jack Webb and Eddie Albert. Jane Greer also stars.



(Advertisement)



COUNTERPARTS chat on the set of "Follow the Sun," heartwarming story of Mr. and Mrs. Ben Hogan. Above, the golf champ gives the lowdown on his career to Glenn Ford, who plays him in the film. Anne Baxter and Dennis O'Keefe co-star with Ford in the film, which will world premiere at Fort Worth March 23.

RIISING STAR Debra Paget studies her script during luncheon break on location in New York for "Fourteen Hours." The film, now at Gotham's Astor theatre, was hailed by reviewers as "a classic of dramatic suspense." Paul Douglas, Richard Basehart and Barbara Bel Geddes star in the film.

INDUSTRY NEEDS STRONG VOICE, RHODEN TELLS QUIGLEY AWARD LUNCHEON

The motion picture industry should and must reorganize and streamline its showmanship in order to regain the share of public attention it used to command, Elmer Rhoden, president of Fox Midwest Theatres, told the judges of the 17th annual Quigley Grand Awards competition at luncheon in New York Tuesday at the Waldorf-Astoria Hotel.

"Let's put the show back on the road," Mr. Rhoden said, "let's give Main Street the circus it wants."

The judges, top executives of home office advertising, publicity and exploitation departments, had just completed choosing the 1950 Grand Award winners from more than 70 outstanding campaigns selected as final contestants from among the thousands submitted to Managers Round Table during the year. The winners: CHARLES DOCTOR, Capitol Theatre (Famous Players Canadian), Vancouver, British Columbia; Grand Award for major situations.

J. P. HARRISON, Campus Theatre (Interstate), Denton, Texas; Grand Award for smaller situations.

KERSHI S. CAMBATA, owner of the Eros Theatre, Bombay, India; Overseas Grand Award.

Mr. Rhoden, introduced by Martin Quigley as the "All-American showman" because of his stature as both an exhibitor and an outstanding citizen, praised the HERALD's Round Table department and the Quigley Awards for "increasing showmanship values on the exhibition level." He then launched into his two major points: that all sectors of the industry must concentrate on devising new methods of "packaging" and presenting their story to the public; and that the industry, while it is doing a good job individually in each of its three main branches, needs a "spokesman at the top industry level."

ABOUT THE AWARDS

The Quigley Grand Awards for Showmanship were first given in 1935 for campaigns submitted by members of the Managers Round Table department of *Motion Picture Herald*. This was the seventeenth annual judging.

The judges are the advertising, publicity and exploitation executives of distributor home offices and of major circuits. The list of this year's judges appears on page 43.

Prior to 1950 two Grand Awards—a Silver and a Bronze—were given to the two men finishing first and second in the judging. Last year and again this year two equal Awards were given—one for managers in situations where the help of home office publicity departments is available, and one for situations where the manager operates on his own.

The Overseas Award, now given every year, was started in 1946.

It was bad public relations that unquestionably caused the decline of the last two years at the box office, Mr. Rhoden said. He pointed out that reports of falling attendance, poor pictures, bad box office practices, and the uncertain impact of television had received wide circulation in newspapers, magazine articles and even in financial reports. These things, he said, then came to be believed by the public, and lampooning the movies became the thing to do.

That this sort of thing can be checked, he continued, was proved six or seven months ago by the definite change in atmosphere which followed the 20th Century-Fox showmanship meetings, and the subsequent efforts which those meetings sparked.

"These efforts, achieved by individuals putting their heads together, show what advertising and leadership can do. At that time we had the courage to claim that 'movies are better than ever', and now they are better than ever," he said.

"Only 15 years ago," Mr. Rhoden continued, "the sign that caught your eye on Main Street was the marquee of the theatre. Today Main Street is ablaze with glittering neon signs that outshine the movies and make them seem drab by comparison. The meek and unglamorous grocery store that used to have one dim bulb and which closed at six o'clock, has been replaced by the blazing supermarket, with miles of tile and aluminum and fluorescent lighting.

"As a consequence, today it is harder to compete for the public's attention. But we must compete on these terms. What has taken place in other businesses in the way



Photos by the Herald

ELMER RHODEN, guest of honor and chief speaker. With him, Martin Quigley, publisher, luncheon host.

of advertising and exploitation, must take place in ours.

"We must have a show on Main Street, too.

"Advertising figures show that the total lineage cost for all businesses in 1935 was \$1,690,000,000; in 1940 it was \$2,087,000,000; in 1945 it was \$2,874,000,000; and in 1950 it nearly doubled to reach \$5,600,000,000. These totals include motion picture lineage but as everybody in show business knows, motion pictures did not contribute to the increase. As a matter of fact the figures show that motion picture advertising did not increase in lineage but actually decreased, and any increase in cost was caused by increased rates.

"We have not kept pace with other businesses. They have usurped the top billing in a field that used to be exclusively ours.

"One way these businesses compete—and today nearly all business is competing with us for public attention—is by devising new ways of packaging and marketing their goods, by constantly calling attention to something new. The automobile manufacturer puts out a new model every year.

"A short time ago I was assaulted by an advertising campaign for a new brand of toothpaste. This one competed for public attention by proclaiming that it was 'sugar-free'. That's reaching for something new!

"Are we marketing something new and

QUOTATION MARKS

"Everybody else puts on shows. Why doesn't the motion picture industry put the show back on the road?"

"Let's give Main Street the circus it wants."

"Let's transplant our most powerful selling weapon—the screen itself—to 10,000,000 homes through television."

"Let's have an exhibitor award for the producer turning out the most picture for the least money."

"Let's get a spokesman."

—Elmer Rhoden, president of Fox Midwest, speaking at the annual Quigley Awards luncheon.

different?" Mr. Rhoden asked. Admitting that the product has improved and is still improving, he pointed out that nevertheless the basic formula is the same, and that, more importantly, the basic methods of selling it or presenting it have not been materially changed.

Examining each branch separately, he said that on a recent visit to Hollywood he had determined for himself that the studios are continuing the present improvement of product and the pictures now in work and planned are as good and as diversified in type as any selling organization could want.

Not All Distribution Changes Are Helpful

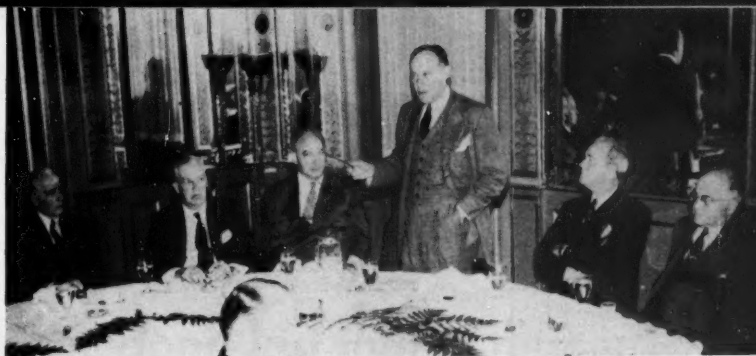
In distribution, he pointed out, there have been some new things but, he continued, not all of them have been helpful. Competitive bidding, for one thing, he deplored because "it could put the right picture in the wrong theatre." Another harmful practise, he said, is the increasingly rapid liquidation of pictures. This he said results in a picture being wholly played off before full capital has been made of word of mouth publicity.

Discussing distribution salesmanship, he cited "The MGM Story," Metro's super-trailer, as an example of new showmanship methods which should have an impact on the public. He suggested that the industry as a whole put out an "MGM Story" which

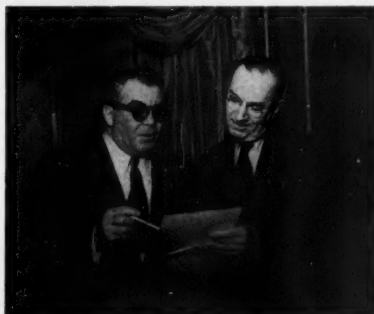
(Continued on page 16)



HARLAND RANKIN, LEON BAMBERGER, BEN H. GRIMM



E. C. GRAINGER, A. W. SMITH, JR., LOUIS W. SCHINE, ELMER RHODEN, MARTIN QUIGLEY, JOHN J. O'CONNOR



GEORGE SKOURAS and WALTER BROOKS



MAX E. YOUNGSTEIN and WILLIAM HEINEMAN



LYNN FARNOL, PAUL ACKERMAN, SIDNEY MESIBOV, HARRY GOLDBERG, HARRY MANDEL



DAVID BLUM, EDWARD C. DOWDEN and ERNEST EMERLING



SIDNEY MESIBOV and SID BLUMENSTOCK

BE THERE MARCH 23rd

ALBANY—3/23—2 P.M.
20th-Fox Screen Room
1652 Broadway

ATLANTA—3/23—2 P.M.
20th-Fox Screen Room
167 Walton St., N.W.

BOSTON—3/23—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—3/23—2 P.M.
20th-Fox Screen Room
294 Franklin Street

CHARLOTTE—3/23—1:30 P.M.
20th-Fox Screen Room
388 S. Church Street

CHICAGO—3/23—1:30 P.M.
H. C. Igel's Screen Room
1301 S. Wabash Avenue

CINCINNATI—3/23—8 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street

CLEVELAND—3/23—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—3/23—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—3/23—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—3/23—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—3/23—1:30 P.M.
20th-Fox Screen Room
2211 Cass Avenue

INDIANAPOLIS—3/23—1 P.M.
20th-Fox Screen Room
326 North Illinois Street

KANSAS CITY—3/23—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—3/23—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—3/23—2 P.M.
20th-Fox Screen Room
151 Vance Avenue

MILWAUKEE—3/23—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—3/23—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—3/23—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—3/23—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK-N. J.—3/23—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—3/23—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—3/23—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—3/23—11 A.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—3/23—10:30 A.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—3/23—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—3/23—1 P.M.
B'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—3/23—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—3/23—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—3/23—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—3/23—2 P.M.
RKO Screen Room
932 North Jersey Avenue, N.W.

A TRADE SHOW YOU'LL BE GLAD YOU ATTENDED!



GO FOR BROKE!

means "SHOOT THE WORKS"
and M-G-M has done just that in making
a successor to famed "Battleground."

"GO FOR BROKE!" was written and directed by Robert Pirosh and produced by Dore Schary. This is the producer-writer team that gave you mighty "Battleground." They have done it again! Now they tell the hitherto forgotten story of the amazing 442nd Regimental Combat Team, the most daring, the most decorated, the most unusual outfit ever to sing its way into history! This picture is packed with drama, heart-interest, heroism, hearty laughter and provocative romantic interludes. It's pure audience gold!

"They made the pants too long."

Objective within sight!

"Come in. We dance."

M-G-M presents
"GO FOR BROKE!"

starring
VAN JOHNSON
and

**THE HEROES OF THE 442nd
REGIMENTAL COMBAT TEAM**

Written and Directed by
ROBERT PIROSH Produced by
DORE SCHARY

THE AWARDS

(Continued from page 13)

would tell the public in compelling terms about the product to come from all studios.

Turning to exhibition, Mr. Rhoden said, "From the standpoint of effort, showmanship is certainly not dead. We can see its vigorous health from the exhibits we just examined in the other room. But we have not made full and aggressive use of any new advertising implements. There is one new implement at hand, for instance—television. I am not certain whether it should be used at the production, distribution or exhibition level, but it is certain that it should be used."

The speaker quoted the fact that a survey made in his circuit showed that 47 per cent of the audience returned to the theatre because they were sold by the trailer on coming attractions.

"Let us suppose," Mr. Rhoden said, "that we could transplant our most powerful selling weapon, as shown by this survey, to 10,000,000 homes. What an impact an 'MGM Story' for the whole industry would have!"

One innovation in exhibition showmanship, the speaker said, was the "scheduled performances" device started by 20th-Fox for "All About Eve." Admitting that the experiment was not entirely successful, he pointed out that at least it was novel enough to attract attention and that it gave an impetus to the picture that carried through all its runs.

Another possibility, he suggested, would

(Continued on page 45)



STEVE EDWARDS, LIGE BRIEN, HOWARD LeSIEUR and TED LAZARUS



JAMES R. NAIRN, JEROME PICKMAN



EMIL BERNSTECKER and MARTIN QUIGLEY, JR.



Far left: SEYMOUR MORRIS, JEFF LIVINGSTON



Left: JONAS ROSENFELD with Mr. RHODEN



Right: SILAS F. SEADLER



GEORGE LYNCH and JOHN J. O'CONNOR, left.



TED LAZARUS, LARRY LIPSKIN and LARRY GRABURN, at the right.

Paramount

has it for you in April! Action and
romance to bring the crowds to

QUEBEC

where history's most tempting spy and a ragged army
of frontiersmen fill the screen with thundering thrills

in flaming color by
TECHNICOLOR



starring
John

Barrymore, Jr.



"is handsome" reports Motion Picture Daily and worthy of his famous name—as Mark, the boy with a hero's courage.

Corinne Calvet



is "outstanding" says Variety, as La Fleur, the woman who set a century aflame...

Patric

Knowles



rugged and romantic, is the rebel leader in scenes of "large scale military action" says Film Daily...

Barbara

Rush



Paramount's lovely star of tomorrow plays the girl who loved a soldier...

with John Hoyt • Arnold Moss • and introducing **NIKKI DUVAL** • Directed by George Templeton • Written and Produced by Alan LeMay

**FILMED ON THE SPOT
IN GLAMOROUS QUEBEC**

so that movie audiences can see for the first time "interesting scenes like the Citadel where Wolfe and Montcalm fought and the area's beautiful scenery."—*M. P. Herald*

Paramount's Big Shows In
Color By Technicolor, Currently Include:
Cecil B. DeMille's "Samson and Delilah," "Branded" and "The Great Missouri Raid"

Terry Ramsaye Says



THE MORE OUR great art of cinema becomes integrated with what we call civilization the more does the relation become tangled and utterly obfuscated—and so charmingly!

For a fortnight there has been a flutter in the press about "The First International Film Festival" at that great but extensively unknown cultural center Punta del Este in far Uruguay. There at a dinner starting about 1 o'clock of the morning of March 7, by indulgent Uruguayan custom, an Italian film entitled "Tomorrow Is Too Late" carried off the international honours. And so the cables reported, including one to the *New York Times*, stating that the American "All About Eve," was not shown "because of fear of offending Argentina's Eva [Peron]."

It was said that United States producers had been less than enthusiastic about the festival when first approached, which would be understandable, but that our State Department urged "hemisphere friendship." Two U. S. diplomatic personages attended one of the programs—only one motion picture industry official made it, and some players.

In a day or so along came a brief item in the *Times* saying that the Motion Picture Association of America denied that "Eve" was not shown for fear of offending Eva—but rather that the picture was "withdrawn" because such a showing would make it ineligible for entry at the coming Cannes Festival. Maybe Cannes is jealous of Punta del Este.

Meanwhile the *Times* began to see news challenge in the matter and delved more deeply into the background. It then came up with the discovery that the whole notion originated with a promoter, the wealthy Mauricio Litman, an Argentinian importer, etc. He surrounded our Assistant Secretary of State for the American Republics.

At the new Festival Theatre at the Cantegril Country Club the reporter observed: "Real estate salesmen were available, although discreetly."

Rather a job of what are sometimes called "public relations."

There is going to be a rash of Film Festivals.



CULTURAL NOTE: Just for the record and your own commentary, let us set down here that Friday, March 9, New York University, august capital of education, held its annual "Pie Fling." Five hundred students stood on the steps of the Gould Memorial Library, while at five dollars a

throw blueberry pies topped with whipped cream were showered upon the faces of three professors standing for the ordeal with their heads projecting through cardboard stocks. The proceedings concluded with two seniors standing in the stocks, first to be kissed by girl friends from Queens College and then smacked with pies.

New York University is rated an institution for the higher education. The developments of the new day cast an order of retroactive luster on the traditions of Keystone comedies and the art of Mack Sennett.



Here is the appropriate spot to announce that the Fort Lewis A & M College, Hesperus, Col., has a course in how to be a cowboy, with training in the saddle and a ten square mile ranch-campus. For the preservation of the art it might be appropriate to endow a Hop-Along-Cassidy chair, with scholarships.

These developments are commended to the attention of the critical contenders for "adult" screen entertainment.



THERE USED TO BE a folksaying that if you kept anything for seven years you would have a use for it. The usefulness of the vainly boastful giant Empire State Building looked somewhat questionable for a while, especially after Mr. Rockefeller set his Radio City down in the Manhattan real estate chess board. And the most spectacularly useless aspect of all that was the dizzy mooring mast for trans-Atlantic dirigibles, a sky harbour atop the Empire State. It produced some handsome photographs of strokes of lightning, and now and then a life-weary citizen jumped off with conclusive results.

But now lookit! As a site to give far horizons to Television transmitters it promises revenues of about, or more than, a million dollars a year, right off the top of all that real estate.

Engineers are now midway of a job of wiring the new 222-foot TV tower which has been superimposed, reaching up to 1,472 feet above the street, for five television transmitters and three FM radio transmitters. Also there are more to come if initial results are encouraging. A 54-foot lightning rod on a pole is yet to go on top. Somebody will probably want to rent that, too.

All this new construction is calculated to withstand wind pressure of at least 110 miles an hour. In that event, however, hold your hat.

U. A. to Offer 10 Pictures In 3 Months

United Artists will release 10 pictures within the next three months, it was announced this week by William J. Heineman, vice-president in charge of distribution.

At the same time, it was learned that UA might raise its distribution fees in future contracts with independent producers. The new range reportedly sets as a minimum a percentage higher than the former maximum. United Artists' distribution charge up to now has varied from 27½ per cent to 30 per cent, depending on a film's earning potential. The new charges are expected to start around 32 per cent.

Despite higher costs, pictures already contracted for will continue within the former distribution fee range, it is understood. At the same time, some of these contracts may have been re-negotiated to provide better terms.

Launching the schedule under the new UA management is "The Second Woman," starring Robert Young and Betsy Drake. A Harry M. Popkin production, it goes into general release March 16.

"The Scarf," which reunites Mercedes McCambridge and John Ireland, has an April 6 date. I. G. Goldsmith produced this murder drama. Robert Stillman's "Queen for a Day," combining three prize-winning stories, is set for April 13 release. "He Ran All the Way," co-starring John Garfield and Shelley Winters, goes into release April 27.

"The First Legion," starring Charles Boyer, will be released May 4. Douglas Sirk produced and directed. "New Mexico," in Anscoolor and produced by Irving Allen, stars Lew Ayres and Marilyn Maxwell. It is due for release May 11. S. P. Eagle's "The Prowler," starring Van Heflin and Evelyn Keyes, is set for May 18. Starring Michele Morgan, "Fabiola" is scheduled for release May 25.

The two June releases are "The Man with My Face," starring Barry Nelson and filmed entirely in Puerto Rico (June 1) and "Three Steps North," starring Lloyd Bridges (June 8). The latter is a A. W. Lee Wilder production.

U. A. Schedules 9-Week Grad Sears Sales Drive

The two-month period of April 1 to June 2 has been picked for this year's "Grad Sears Drive" in honor of the UA vice-president. The drive will take place in all U.S. and Canadian exchange areas, with \$10,000 in prizes for the winners. The drive will be based on billings and collections during the nine-week period. First prize will be \$2,500 distributed among the personnel of the winning branch; second prize, \$1,500; third \$1,000 and others of \$350 each. The Canadian division will have \$500 as the first prize, and the winning manager in the U.S. effort will get an extra \$500.

BIG HOLLYWOOD QUERY: WHOSE HUES DO WE USE?

Six Color Processes Now Available; Competition Forcing Price Down

by FRED HIFT

Provided it is willing to bear the cost, the industry should be able to turn out better than half its product in color by the end of this year.

No fewer than six color processes are currently available or about to be made available in a field which, at one time, was dominated exclusively by Technicolor.

The element of competition is expected to have a profound effect on the price of color which so far has kept many producers from using it in their pictures. It should help also to solve some of the serious bottlenecks created by time and distance for producers shooting pictures in the east and abroad.

Latest entry in the color film race is Eastman Kodak, whose three-color process has been in the development stage for some time. The *HERALD* learned this week that Du Art Laboratories of New York had established Tri Art Color Corporation as a wholly-owned subsidiary to process Eastman Kodak color film.

Construction of a special color lab at the Du Art headquarters at 245 West 55th Street, New York, has been in progress for the past 18 months and the facilities are just about ready.

According to John G. Stott, vice-president of Du Art and Tri Art Color, the new color plant should be ready to handle film and take orders late in May or early in June. It has a capacity of 40,000,000 to 50,000,000 feet a year, which equals about 20 feature pictures. On completion, the laboratory will be the largest in the world for processing Eastman color positive stock, which will be known as Tri Art Color. It is said to compare favorably with Technicolor in quality.

Other Color Processes Announce Improvements

Other color processes too are making news and announcing improvements.

The Cinecolor Company, coincidentally with the release of "Sword of Monte Cristo," made in the new three-color Supercinecolor process, said it would turn out 25 Supercinecolor and between 15 and 20 Cinecolor pictures during 1951.

Republic will soon release its first picture shot in the new three-color Trucolor process which utilizes DuPont print stock. The first effort is "Honeychile," starring Judy Canova.

Metro has announced it plans to make the first picture in a color which it can and

TECHNICOLOR CUTS PRICE HALF-CENT

Technicolor has dropped its price a half-cent to 5½ cents a foot for a 250-print order, it was learned this week. This brings the Technicolor charge to a fraction above the price of Supercinecolor. The Technicolor plant has been turning out between 40 and 50 pictures a year, but expects to raise this total to 65-70 under its completed expansion program.

will handle in its own laboratory. The film is "Constable Pedley" and the color is understood to be Ansco Color.

At Twentieth Century-Fox, research is continuing on the company's lenticulated film color process. Those who have seen test strips of this color say it has excellent quality.

While Mr. Stott was unwilling to say more than that the price of Tri Art Color would be "competitive," it was understood elsewhere that the Eastman Kodak print film would cost 4.6 cents per foot or \$45.64 per 1,000 feet, including excises. Once laboratory costs are added, cost of the prints will go beyond the Technicolor level. At the same time, Tri Art Color may be cheaper for a limited number of prints.

Other advantages cited for Tri Art Color include the fact that independents and majors shooting in the east now have a laboratory that can give them 24-hour service on rushes. This makes it applicable to newsreels which up to now have been hesitant to use color partly because of the increased cost factor and partly because of the considerable time delay involved.

Mr. Stott stressed that the Tri Art lab is equipped to process, in addition to the Eastman Kodak negative and positive, DuPont positive and Ansco negative and positive. There are facilities for handling both 35mm and 16mm. Du Art, which is headed by Al Young, president, now handles all of Columbia Pictures' black-and-white and color work in the east and also does a portion of that company's 35mm release printing.

The Eastman Kodak color process, parts of which are used in other color systems, involves at the camera a single-strip color negative which can be exposed in black and white cameras. The negative then is processed and printed on high-speed, continuous printers. The print film is developed in

special color processing machines. The negative film is also automatically masked, which gives better fidelity. Unlike Technicolor and Supercinecolor, the Eastman Kodak stock has the dye-coupler in the film itself.

Supercinecolor to Process 25 Pictures Annually

Last week, in Hollywood, Karl Herzog, president of Cinecolor, told the press that his company planned to turn out 25 features in Supercinecolor during 1951. He disclosed that Columbia Pictures already had shot six pictures in the improved process which uses the Eastman negative and makes final release prints from separation negatives made from separation positives which, in turn, are made from the original color negatives.

The new Supercinecolor price is pegged at 5.4 cents per foot. Cinecolor, which will be used in 15 to 20 pictures, cost 4.9 cents per foot. The first Supercinecolor feature, the Twentieth Century-Fox release "Sword of Monte Cristo," was screened for the trade last week.

At the Technicolor plant, which is working at near-capacity and expects to further widen its facilities and speed processing, work continues on a development which permits the shooting of Technicolor pictures with lower-key lighting of an intensity no stronger than that needed for black-and-white film. This should result in considerable saving for the producers.

It is believed that Technicolor will follow the policy of lowering its prices to compete effectively with its principal competitors.

At Republic, the three-color Trucolor process will make its bow soon in "Honeychile." The new Trucolor shoots on Eastman Kodak negative, then goes through the separation stages and makes final prints on the DuPont stock, which is said to give good quality. DuPont has not yet developed its own negative and is said to be encountering considerable difficulty in coming up with one.

At 20th-Fox, Earl I. Sponable, research director, said he had "nothing tangible" to report on his work with lenticulated film.

Far Cry From Earliest Attempts at Color Films

Color film has come a long way since the days when the Pathe brothers hand-painted their film and that September evening in 1918 when audiences at the Rivoli theatre in New York were startled at the end of the newsreel, when an American flag in color suddenly appeared on the screen. It had been shot by the Prisma process developed by Carroll Dunning and it sold at \$1.50 per foot. Later Prisma produced "Kilanea's Lakes of Fire," a six-minute subject which rented for \$1,000 a week instead of the ordinary \$75.

"THE MGM STORY"

SUPER-TRAILER SELLS FILMS—AND INDUSTRY

Metro in New York last week screened for the trade press its new version of "The MGM Story," an ambitious, hour-long preview of some of the studio's outstanding forthcoming product. With accessories, the trailer is available to exhibitors gratis.

An outgrowth of the product compilation offered by Metro at the Theatre Owners of America Annual convention in Houston last year, "The MGM Story" presents 58 Metro stars in excerpts from 25 of its big future releases, many in color.

In a letter to all Metro branches, William F. Rodgers, vice-president in charge of distribution, said that "in handling this subject which we are furnishing gratis to our customers, there will be no clearances, just as many day and dates as possible serving our most important accounts first but not holding up bookings to accomplish this." "The MGM Story" was trade shown Wednesday.

Mailed this week were 20,000 copies of an eight-page folder addressed: "To Mr. Showman." Attractively done up, it states: "Here is a gala public relations package for your theatre. Here is that good news about good pictures your patrons have been waiting for."

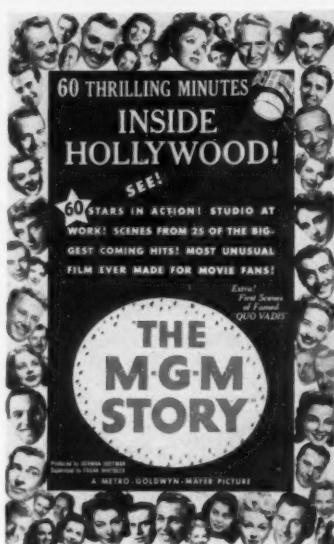
The folder urges exhibitors to show the MGM preview film to their regular audiences, but goes on: "Show it to the people who are not regular movie-goers to show them why they should renew the habit." Exhibitors are informed that Metro books and salesmen will cooperate.

Pointing out that the cost of the presentation runs "into hundreds of thousands of dollars," Metro executives express the hope that the picture with its glittering array of product will find its way to groups outside the theatres where it should stimulate interest in film in general and the pictures represented in particular.

Supervised by Whitbeck

"The MGM Story" was produced by Herman Hoffman and edited by Laurie Vejar and Ira Heyman. Frank Whitbeck supervised. Dore Schary, Metro vice-president in charge of production, is the narrator. He also appears at the beginning and end of the picture. Lionel Barrymore, who narrated "Some of the Best" on the occasion of Metro's Silver Anniversary, introduces Mr. Schary.

Pictures represented in "The MGM Story" include: "Across the Wide Missouri," "An American in Paris," "Calling Bulldog Drummond," "Excuse My Dust," "Father's Little Dividend," "Go for Broke," "The Great Caruso," "Inside Straight," "It's a Big Country," "Kind Lady," "King Solo-



A typical one-sheet for lobby display, designed to stimulate interest in Metro's super-trailer, "The MGM Story."

mon's Mines," "The Magnificent Yankee," "Mr. Imperium," "Pandora and the Flying Dutchman," "People in Love," "Painted Hills," "Quo Vadis," "Red Badge of Courage," "Rich, Young and Pretty," "Royal Wedding," "Showboat," "Soldiers Three," "Teresa," "Three Guys Named Mike" and "Vengeance Valley."

Among the stars seen are Clark Gable, Esther Williams, Fred Astaire, Jane Powell, Ricardo Montalban, Louis Calhern, Paula Raymond, Howard Keel, Gene Kelly, Vera-Ellen, Vic Damone, Dawn Addams, Stewart Granger, Deborah Kerr, Robert Walker, George Murphy, John Hodiak, Nancy Davis, Arlene Dahl, Keenan Wynn, Ethel Barrymore, Lionel Barrymore, Marjorie Main, Lewis Stone, James Whitmore,

1,500 PLAYDATES SET BEFORE SHOWING

Some 1,500 playdates for "The MGM Story" were already set early this week, two days before the trade showing of the preview picture, it was learned. An MGM spokesman stressed that this was before exhibitors had seen the film. He said wires from the branches indicated the picture would "play right down the territory."

Keefe Brasselle, Debbie Reynolds, Carleton Carpenter, Janet Leigh, Jean Hagen, Peter Lawford, Burt Lancaster, Mario Lanza, Barry Sullivan, Marshall Thompson, Monica Lewis, Kathryn Grayson and others.

Since two or three pictures in "The MGM Story" are already in release, it may be that they will be taken out and scenes from new productions spliced in. There also is the possibility that the running time may be cut to 45 minutes. Metro has ordered 400 prints on the picture.

Accessories Are Listed

Accessories include two one-sheets, a set of advertising mats and four-page pressbook. While these are provided free, a set of 24 stills can be purchased from National Screen Service.

Lacking the over-selling drive of some of the routine trailers, "The MGM Story" strings together scenes from good pictures. Just enough is shown of each to arouse the interest of the viewer and permit a glimpse of the character of the production. Mr. Schary's calm narration lends the picture dignified credibility. In his introduction, Mr. Schary gives a strong plug for the theatre. "This theatre attempts constantly to give you the best . . . the best service, the best sound, the best projection and the best atmosphere for enjoying good entertainment," he says. "And we in Hollywood do our level best to provide this theatre with motion pictures that justify your patronage. We try to give you variety . . . pictures for everybody in the family."

As each new film is introduced, Mr. Schary's voice provides a little of its background, names the cast and sets the stage for the self-explanatory sequences. At the end, he explains that the pictures shown present only a portion of the MGM product to come. "And there are six other major studios in Hollywood, and numerous independent studios, all contributing to the vast pool of entertainment which awaits your favor," he concludes.

The film ends with flashes of 60 Metro players photographed in Technicolor. With special attention given "Quo Vadis," which Mr. Schary terms "the apex of film production," as the last sequence in "The MGM Story," the player presentation ends with Robert Taylor in his part in "Quo Vadis."

After Houston, Metro routed two sets of preview prints—one for sound and one for picture—to 31 screenings around the country. Two technicians accompanied the prints to adapt theatre projectors.

A HERALD check of other companies this week showed that only Universal had moved to experiment with trailer presentation, long a bone of contention between exhibitors and the studios. Universal, which pioneered with an animated preview cartoon in "The Egg and I," has introduced the Preview Pete cartoon character. Metro recently announced that a number of its trailers would be narrated by stars from the MGM lot. Paramount will have a teaser-trailer for "The Mating Season."—F.H.



SHOWMANSHIP is better than ever—with RCA Theatre Sound

RCA SOUND

... completes the illusion of reality

REALITY OF PICTURE IS NOT ENOUGH... the sound, too, must be as real as life itself for the greatest possible enjoyment of the show. Today, the natural and pleasing sound made possible by RCA High Fidelity Sound Equipment successfully completes the illusion of reality.

RCA is the recognized leader in the sound equipment field. RCA's more than 25 years' experience in research and

manufacture of sound equipment for motion picture theatres, radio and television stations and sound systems for educational, industrial and commercial applications is your guarantee of highest quality.

The RCA Service Company assures you of expert installation and keeps your RCA Theatre Sound System running at peak efficiency.

THERE IS AN RCA SOUND SYSTEM FOR YOUR THEATRE

Ask your Independent RCA Theatre Supply Dealer for complete information.



THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

MEARS ELECTED CEA PRESIDENT

Vice-President Moves Up as Speakman Succeeds Him; Conflict Foreseen

by PETER BURNUP

LONDON: Councillor Harry Percival Evelyn Mears, O.B.E., formally stepped up from vice-president of the Cinematograph Exhibitors Association to president this week at the annual general meeting of the CEA.

W. J. Speakman was elected vice-president. Mr. Mears delivered his inaugural address at the night of the annual meeting, before the festival dinner at Grosvenor House. Oliver Lyttleton, M.P., one of the leaders of the Conservative opposition, was guest speaker.

Champion of Small Man

Mr. Mears, owner of two 500-seat theatres in Bournemouth, a health resort on the south coast with a population of 137,800, is the acknowledged champion of the small man in CEA's deliberations. He has earned a considerable reputation as a municipal councillor of Bournemouth; particularly for his wartime civil defense work.

Mr. Speakman, a British industry veteran, belongs among the wealthier exhibitors. He owns 12 theatres in the Liverpool area, but has substantial non-industry interests. He also owns a share of Monarch Productions, one of the smaller production concerns this side. An intimate friend of W. R. Fuller, the CEA's general secretary, Mr. Speakman is a past-president of the CEA (1942-1943).

The general expectation is that the coming year will be marked by outspoken conflict between Mr. Mears (with his small-man followers) and the solid old guard party for which shrewd Mr. Fuller stands. This old guard is composed of the wealthier owners of independent circuits who normally dominate the CEA. Mr. Mears, who was CEA president in 1940-41, is looked upon as the firebrand of the General Council.

Cites Falling Income

Principal business at Tuesday's meeting was Mr. Fuller's report, surveying what he called "another busy year of work and more uncomfortable problems than usual due to the rising costs and a falling income."

Said Mr. Fuller: "This year unfortunately closes with considerable decrease in takings, which is persisting. A small consolation at the moment is the thought that this is a temporary phase between a period of shortage where once more we shall be encouraged to think that too much money is chasing too few goods and one of the consequences will be that more money will be spent in cinemas. Let us hope the prediction of more

money to be spent in cinemas will be borne out, but the facts are that the heavy burden of entertainment tax levy leaves no margin for ever-rising costs and for meeting such claims as the trades unions are already endeavouring to stake."

The CEA's general secretary reserved his most pungent remarks for the association's relations with the British Film Producers Association. It was recorded that useful work had been done by the joint committee of the two associations in regard to a reasoned consideration of the prospective number of British films likely to be available for the exhibitor.

Commenting that it was becoming increasingly apparent that the number of films required by the major circuits no longer was a satisfactory basis of assessment and that some time it will be necessary to bring into consideration the number of programs required in the area, Mr. Fuller then discussed his current bane, the producers' proposal that the Board of Trade should assume quasi-judicial powers in dealing with quota defaulters.

On March 2, Mr. Fuller had written to Harold Wilson, president of the Board of Trade, regarding the "surprising suggestion from the British Film Producers Association" that the administration of the penalty clauses of the Cinematograph Films Act be transferred from the courts to the board.

"The B.F.P.A. has never been suspected of possessing any marked sense of humour, so they may be excused from suggesting that you appear to be the suitable tyrant to apply to exhibitors, not justice, but extra judicial threats which producers feel may be necessary to induce exhibitions of British pictures, that the public may not want of patronize," he wrote.

"Incidents such as this stir up bad feeling between producers and exhibitors. . . . Any experienced distributor could inform British producers that the easiest way to distribute films . . . is in cooperation with exhibitors."

Blames "Irresponsible Elements"

In his report, Mr. Fuller blamed "the irresponsible elements" of the producers group for the penalty suggestion. "They were supported in their attitude for the increase in fines and penalties by one of the extreme unions and exhibitors can be pardoned for thinking that the only penalty remaining uncopied from a totalitarian regime was the concentration camp," he declared.

The "extreme union" to which Mr. Fuller referred is the Association of Cinematograph & Allied Technicians which persists in pressing for a higher quota despite the demonstrated impracticability of previous

quotas. George Elvin, the ACT's general secretary, has said he would press the Government to fix a first feature quota of between 40 and 45 per cent, with 50 per cent for second features.

The surprisingly large number of about 1,600 films will rank for shares in the first year's working of the Eady Production Pool, it was announced last week by Sir Henry French, president of the British Film Producers Association. The working year runs to September 8 next. 500 of the number are classified as features, i.e. in excess of 3,500 feet. Distribution will be made pro rata to a given picture's gross at the box office in the year under review.

Delay SCTOA COMPO Vote

Most significant action taken by the Southern California Theatre Owners of America, meeting on the coast Monday, was the decision to defer action in approving the proposed reorganization of the Council of Motion Picture Organizations.

The meeting was attended by Gael Sullivan, executive director of Theatre Owners of America, and Herman Levy, general counsel. The meeting approved a proposal for the appointment of a committee to study the distribution picture in the Los Angeles area, after which it will confer with Justice Department officials in Washington and distribution executives in New York.

On the agenda for the SCTOA meeting were competitive bidding, admission prices, local-level arbitration, zoning, release dates, clearances, subsequent runs, first run hold-overs and prints. The meeting with the Justice Department, arranged by Mr. Sullivan, is scheduled for April 3, when the TOA board meets.

Mr. Sullivan's emphasized the need for unity in local units and restated his belief that more color films would prove beneficial at the box office. Mr. Levy spoke on the need for reducing exhibitor-distributor disputes. Mr. Sullivan was also scheduled to meet with Art Arthur of the Motion Picture Industry Council to discuss the setting up of COMPO seminars.

Ad Film Firms Lose Trade Commission Plea

The Federal Trade Commission rejected in Washington last week a plea to modify an order against exclusive screening contracts by several advertising film producers and distributors. The commission had ordered earlier that the companies stop making exclusive contracts that run over a year and to end any existing contracts that had more than a year to run from the date of the order. They appealed the latter provision last week, but the commission refused to drop it. The companies have taken the entire FTC order to court, which stays the effective date of the order.

Wolfson Cites Chapter and Verse To Prove Films Fight Communism

MIAMI: It wasn't by accident that the Miami Daily News last week ran an editorial entitled "A Few Answers from Hollywood." The piece pointed out that Hollywood was turning out its share of anti-Communist pictures.

Just a week or so before that, the paper had thought that Hollywood was remiss in its treatment of the Communist danger; it had asked "Is it possible that only the Communist-lamponing 'Ninotchka', the film about the Canadian spy case and a short subject or two, are Hollywood's best effort in recent American film history?"

Rebuttal Takes Form of Letter to Publisher

The reversal in attitude, amounting to a retraction, was due to a letter the paper had received from Mitchell Wolfson of Wometex Theatres and chairman of the board of Theatre Owners of America.

When he read the editorial in the Daily News, he decided there should be a rebuttal of the charges. So he wrote a letter to Daniel J. Mahoney, the vice-president and publisher of the paper, listing some of the recent and forthcoming pictures with anti-Communist themes.

And he went further. Referring Mr. Mahoney to a copy of the *Cominform Journal* No. 28, dated July 17, 1950, he quoted from an article headed "The American Cinema Is a War Weapon". The brief quote read:

"Hollywood is a gigantic center of imperialist propaganda. The workers and the supporters of peace must fight against the American cinema, especially in the Marshallized countries. It is imperative to render the American cinema, this weapon of most aggressive imperialism, harmless."

Commented Mr. Wolfson: "Yes, these are the films that the Commies really fear; the pictures which simply show American family life, their clothes and their modern appliances which make those who see the films in foreign countries think, 'That's for Me!'"

Mr. Wolfson further pointed out that "on no less than five recent occasions the American Legion has honored the American motion picture industry 'for its continuing use of its tremendous facilities for public information in the fight for American principles and against Communism.'"

In its second editorial the *Daily News*, which had commended the film "Storm Warning" but had worried whether such pictures were counter-balanced by anti-Communist themes, said:

"We are indebted to Mitchell Wolfson

INDUSTRY FORMULATES PLAN TO OFFSET RED HEARINGS

As it became known last week that the House Un-American Activities Committee had subpoenaed 26 witnesses to testify in its new hearings on Communism in Hollywood, the industry began to formulate its position with respect to the proceedings.

In its effort to minimize the damage to Hollywood's reputation accruing from the hearings, the industry decided on a two-pronged course of action.

First, it will cooperate with the committee wherever possible to expose subversive activity in Hollywood and it plans to let the House group know this in no uncertain terms and second, it will emphasize the "positive" steps which it has taken to fight Communism within the industry and throughout the world through the use of the screen as an anti-Communist propaganda medium.

In Hollywood this week, Y. Frank Freeman, board chairman of the Association of Motion Picture Producers, defined the position of the industry by saying he did not regard the investigation as an attack on the industry but as an effort to uncover individual Communists and Communist sympathizers.

Emphasizing that he was speaking only as an individual, Mr. Freeman said: "It is not the business of the industry to try to protect anyone, I believe. If there are Communists

in Hollywood, they should be fully exposed, but the innocent should not be smeared, and those who wish to clear themselves either of past affiliations or false accusations should have an opportunity to do so.

"And I think the committee should not confine itself to our industry, but should root out Communists in government, schools, newspapers, radio, television and the defense industries."

Mr. Freeman this week conferred with Edward Cheyfitz, executive of the Motion Picture Association of America, who had gone to the coast to discuss the hearings with the studios and the guilds and to formulate a unified approach.

Representative John S. Wood of Georgia, chairman of the Un-American Activities group, did not name the witnesses on whom subpoenas already had been served. It is believed that the hearings, which open in Washington March 21, may center around a still-secret committee list of alleged Hollywood contributors to the Communist party kitty.

A committee attempt to get testimony on alleged Communist activity in Hollywood from V. J. Jerome, reportedly chairman of the Communist Party's cultural commission, failed last week when the witness refused to answer questions on the ground that he might incriminate himself.

... for a few answers from Hollywood. Two of them are emphatic 'Nos' in response to our questions. Then the evidence to support the flat denials: Sixteen recent anti-Communist films, a half-dozen more currently in production, and for good measure, the many pictures which draw Communist blasts even though they never mention Communism.

"We accorded Hollywood full credit for the last group—pictures which accurately portray the American way of life. We readily admit that we had overlooked some of the more recent anti-Communist films—'The Big Lift', 'Guilty of Treason', 'The Woman on Pier 13', to name a few of the 16 suggested by Mr. Wolfson.

"But what interests us most are the half-dozen Mr. Wolfson advises us are in production. These strike us as just the type of motion pictures we had in mind to balance 'Storm Warning'. Among them are: 'I Was a Communist for the FBI'; a picture yet to be titled, which will star Helen Hayes

and will deal with the Alger Hiss type of case, and 'I Was a Russian Saboteur'.

"We gladly acknowledge that Hollywood had the answers to our questions. We thought that if the American film was to perform an educational mission—as plainly it sought to do in 'Storm Warning'—it should be about the business of balancing the education. It seems clear that Hollywood is about its business."

In his letter, Mr. Wolfson said there were "many evidences that Communism fears Hollywood almost as much as it fears Washington, D. C. For Communism is dealt a blow by every picture which Hollywood produces." And he went on to cite a few.

But, said Mr. Wolfson, "Hollywood has not fallen into the transparent totalitarian error of pretending that our life is 100 per cent perfect. From time to time a picture like 'Storm Warning' will recognize the fact that, like human beings everywhere, we have shortcomings; which in itself is a superb lesson in democracy-in-action."

People in The News

SAM COHEN, foreign publicity manager for United Artists, observed his thirty-second anniversary in the motion picture industry this week. Mr. Cohen was with Paramount 13 years before joining U.A. 19 years ago.

CHARLES E. KURTZMAN, northeastern division manager for Loew's Theatres, has been named president of the Suffolk County chapter of the National Foundation for Infantile Paralysis in the greater Boston area. Mr. Kurtzman has served the organization as campaign chairman and treasurer in Boston for several years.

DORE SCHARY will serve Hollywood's Permanent Charities Committee again next year as chairman of the group's fund-raising campaign. With Mr. Schary as chairman, the current campaign has raised \$1,200,000 in subscriptions.

HARRY C. ARTHUR, JR., and **HARRY C. ARTHUR, III**, visited Hollywood this week to present 20th Century-Fox the first annual box office winner award of the Fanchon & Marco Service Corp., St. Louis. They also honored Dr. **HERBERT T. KALMUS** with a silver plaque in appreciation of Technicolor's "immeasurable contributions to the welfare and progress of the motion picture industry."

DAVID E. ROSE, producer of "Circle of Danger" for Eagle Lion Classics, left New York for London at the beginning of the week. Mr. Rose is expected to return next week from his seventh round trip between London and New York in a year.

R. B. WILBY, president of the Wilby-Kinney Theatre Service Co., will observe the fortieth anniversary of the Wilby theatre in Selma, Ala., April 3. Selma is planning a celebration in Mr. Wilby's honor.

JOHN B. PRESTON, Humphrey, Neb., exhibitor, has been re-elected president of the Loup River Public Power District.

KENNETH N. HARGREAVES, Twentieth Century-Fox secretary and director in London, sailed from England this week aboard the *Queen Elizabeth* for a home office visit.

RICHARD JOHNSON, is now office manager for Columbia at the Atlanta exchange.

SHANNON KATZENBACH has resigned as Terre Haute, Ind., manager for the Fourth Avenue Amusement Co. of Louisville.

Y. FRANK FREEMAN, Paramount Pictures vice-president in charge of studio operations, was guest of honor this week at a dinner in the Beverly Hills Hotel in Hollywood to mark his acceptance for another year of the office of chairman of the board of the Association of Motion Picture Producers.

LESTER WURTELE, recently appointed Philadelphia branch manager for Columbia, will be honored by the Motion Picture Associates of Philadelphia at a luncheon in the Warwick Hotel, Philadelphia, April 9. Mr. Wurtele, former president of the Philadelphia organization, is now a member of the board of directors.

LEON BRANDT has announced the appointment of **STEPHEN STRASSBERG**, **TERRY KELLY**, **EDWARD DOWDEN, JR.**, **MEL SRAUSS**, **ARTHUR BLOCK** and **LANI WEISS** to the publicity department of Lopert Films Distributing Corp.

GEORGE A. ROBERTS retired last week after 31 years in the sales division of Twentieth Century-Fox. Mr. Roberts, who headed March of Time sales, was guest of honor at a testimonial luncheon in the Wellington Hotel in New York. Some 60 associates attended and presented him a watch.

GEORGE BREAKSTON, co-producer and author of "Tokyo File 212," returns to Japan after business in New York and Washington at the end of the month to shoot two more films there. Mr. Breakston reported during his stay in New York that business was booming in Japan's 1,200 theatres, with U.S. films going well.

SIGMUND GOTTLÖBER is serving as chairman of the foreign press committee for the 1951 Red Cross Fund campaign in New York for the tenth consecutive year. Mr. Gottlöber is executive director of the Foreign Language Press Film Critics' Circle in New York.

RICHARD WRIGHT and **FRANK HARPSTER**, Warner Ohio Theatres district managers, will handle the Southern Ohio territory. **RAY BROWN, Sr.**, had managed this district until his death last week.

PAUL TERRY, president of Terrytoons, Inc., will deliver a lecture-demonstration on the production of cartoons before the Atlantic Coast section of the Society of Motion Picture and Television Engineers in the Wilkie Memorial Building, New York, March 21.

WILLIAM CUNNINGHAM has succeeded **FRED BAUER** as advertising salesman on motion picture accounts for *McCall's Magazine*. Mr. Bauer's new assignment is the household furnishings field on the same publication.

MICKEY DALY, manager of the Center theatre, Hartford, observes his thirtieth year in show business this week.

JACK ROTHENBERG has been appointed comptroller of advertising, and business manager of the advertising, publicity and exploitation department of United Artists.

LOUIS GOLDSTEIN has resigned as assistant film buyer for the Schine circuit, with headquarters at Gloversville, N. Y.

Fight Forced Sale of Stock By Hughes

The issue of how soon and under what circumstances Howard Hughes must relinquish his 24 per cent controlling stock in RKO Theatres continued in litigation this week as Thomas Slack, Mr. Hughes' attorney, argued before the Statutory Court in New York that a forced sale would mean modification of the RKO anti-trust consent decree, and would thus require new evidence presented at new hearings.

Mr. Slack's brief was in reply to an earlier Government brief requesting that Mr. Hughes be required to sell his stock within two years, or by a trustee in the following two years. The Justice Department's document was prepared by Philip Marcus, U. S. Assistant Attorney General. Mr. Slack refuted the precedents cited by Mr. Marcus and emphasized that the consent decree did not specifically require Mr. Hughes to do more than trustee his theatre stock.

He described the Government request as a "whim of a single U. S. Assistant Attorney General" and asked the court to bear in mind that the matter of stock sales in other decrees had been agreed to, and voted upon by stockholders. The court is now considering the Government's motion and either will hand down a decision or order further hearings.

Other news on the RKO reorganization was the announcement last week of continuance of the employee pension plans in both new companies—RKO Theatres and RKO Pictures. The plan, originated in 1943 by the parent company, will continue along the same lines as two separate plans. The trust fund will be divided on the basis provided in the consent decree.

Minneapolis Variety Club To Open Heart Hospital

Prominent film personalities and political leaders are scheduled to attend the opening of the Variety Club heart hospital next Monday. The hospital is located in the medical center of the University of Minnesota. The institution will start admitting patients on Tuesday and will climax a series of events marking the opening of its doors. Invited to participate in the ceremonies were Senators Edward Thyne and Hubert Humphrey, Gov. Luther W. Youngdahl of Minnesota; Marc Wolf, international chief barker; John Harris, big boss, and Robert J. O'Donnell, ringmaster. Cost of construction was \$1,700,000 and the local Variety tent has committed itself to contribute \$25,000 annually for poor children.

Exhibits German Films

The Memphis theatre in Cleveland has begun a policy of showing German pictures four days a week. Paul Bader, owner, contracted for the product with the Casino Film Exchange of New York.

The Hollywood Scene

McEldowney Has Recipe For Beating Television

by WILLIAM R. WEAVER
Hollywood Editor

Everybody engaged in the making of motion pictures talks about television, some of them so confidently as to invite skepticism, others so cravenly as to suggest complete surrender, but few actually do anything about combating it. Most take the position that combating television is the exhibitor's job, and stand pat on that. Ken McEldowney, who really needn't have concerned himself with the matter at all, is giving television an all-out battle, and using his own money to do it.

This sturdy foe of the medium that's been threatening to revolutionize whatever portion of the motion picture business it cannot destroy says, "There's no sense in all this soft talk about the public 'getting over' television. It's a big, new competitor and it's here to stay, getting bigger and better as time passes. It's folly to think of ignoring it—the thing to do is to beat it. That takes hard work, courage and money."

"Give Public Something Television Can't Give"

He goes on, "The way for the motion picture to beat television is by giving the public something that television can't give it. We need to place upon the exhibitor's screen something his audience cannot get on television or anywhere else, today, tomorrow or any time. That is my basic policy, and I intend to follow it in every picture I make."

The first picture with which Mr. McEldowney promises to prove that the motion

picture theatre can beat television is "The River," two years in the making and now being prepared for screening. He says, "It is the first picture ever filmed entirely in India in Technicolor. Nowhere save on the theatre screen can this picture or a generic equivalent be seen. When this fact is stated to the public in advertising matter, nothing is left to choice except seeing it or going without, and box office records over the years show the public to be disinclined to go without seeing this type of production."

"The River" Cast Includes Americans, Britons, Indians

"The River," directed by Jean Renoir, is from a novel by the renowned Rumer Godden, and the international cast includes the American Tom Breen and Arthur Shields, the British Adrienne Corri, Nora Swinburne and Esmond Knight, the Indian classic dancer, Radha, and outstanding Indian players in support.

It bears the label of Oriental International Films, of which Mr. McEldowney is president, but is strictly a personal McEldowney project. In it are invested funds, in boxcar numbers, he amassed in another industry which gave him every satisfaction save the gratification of his urge to create entertainment, and it is the first of a number of pictures he's to produce on identical basic policy. His stake in the movies-versus-television fight is bigger than that of most individual exhibitors and some circuits. He has no qualms about the outcome of the battle with the new medium.

Six pictures were started during the week, and seven others were completed, which brought the total number of pictures in shooting stage down to 23, which is low for this time of year. Continued decline of the shooting level, which has been in progress about five weeks now, lacks manifest explanation, and an upsurge in activity at Republic appears to suggest that other studios may be stepping up their pace shortly. Four of the six new undertakings are Republic pictures.

Portland Productions, releasing through Republic, started "A Lady Possessed," with James Mason as producer and star and with William Spier and Roy Kellino directing. June Havoc is opposite Mason.

Republic's Sidney Pickler launched "Havana Rose," directed by William Beaudine, with Estrelita Rodriguez, Hugh Herbert, Bill Williams and others in the cast.

"Streets of Monte Carlo," Republic, is being produced by William Lackey and directed by George Blair, with Warren Douglas, Lois Hall and June Vincent in leading roles.

"South of Caliente" is a Roy Rogers-Dale Evans vehicle, produced by Edward J. White and directed by William Witney.

Lindsley Parsons Productions, producing for Monogram release, went to work on "Casa Manana," with Parsons and William F. Broidy producing, Jean Yarbrough directing, and with Robert Clarke, Virginia Welles and Carol Brewster in top roles.

Producer-director William Berke started "Savage Drums" for Lippert Productions, that company's first feature starring Sabu, and with Lita Baron and John Mansfield in support.

To Release TV Program

United Artists Television has taken on the national distribution of a new half-hour television mystery program on film, titled "The Grant Merlino."

THIS WEEK IN PRODUCTION:

STARTED (6)

LIPPERT

Savage Drums

MONOGRAM

Casa Manana (Lindsley Parsons Prod.)

REPUBLIC

Havana Rose
Secrets of Monte Carlo,
South of Caliente

A Lady Possessed
(Portland Prods.)

FINISHED (7)

LIPPERT

Little Big Horn

MGM

The Law and Lady
Lovely

REPUBLIC

Million Dollar Pursuit

20TH CENTURY-FOX

The Secret of Convict Lake

The Frogmen

WARNER BROS.

I Was a Communist for the FBI

Tomorrow Is Another Day

SHOOTING (17)

ALLIED ARTISTS

The Highwayman
(Hal Chester Prod.)

MGM

Texas Carnival
Strictly Dishonorable

PARAMOUNT

Peking Express (Hal Wallis Prod.)

Rhubarb
Detective Story
The Stogie (Hal Wallis Prod.)
My Favorite Spy
The Greatest Show on Earth

RKO RADIO

Androcles and the Lion

20TH CENTURY-FOX
Anne of the Indies

Friendly Island
The House on the Square (England)
Kangaroo (Australia)

UNIVERSAL

Fiddler's Green

WARNER BROS.

Painting the Clouds With Sunshine
On Moonlight Bay

O'HARA, SMILING (BUT SHY) IRISHMAN OF MPAA

by J. A. OTTEN

WHEN Eric A. Johnston took a leave of absence as president of the Motion Picture Association of America and Joyce O'Hara, assistant, moved into acting command, a newspaper called up MPAA headquarters in Washington for a picture of Mr. O'Hara to use with the story of the change.

"Sorry," the paper was told. "We don't have a picture of Mr. O'Hara in the place."

That's about the best possible clue to the personality of the man who will be running MPAA for the better part of the coming year, if not for longer.

"Joyce has an almost pathological aversion to publicity," one of MPAA aide declares. "I've never seen a man who avoided the lime-light more."

As Number 2 man to Mr. Johnston, Mr. O'Hara was frequently contacted for information by newspaper reporters, who found him more accessible than his boss. He was always helpful, "so long as you don't quote me." When Mr. Johnston went to his new job as Economic Stabilizer, a reporter asked the new MPAA boss if the old rule wouldn't have to go out the window. "You'll have to be quoted now," the reporter said. "Oh, no," Mr. O'Hara replied. "Not a thing has changed. Still no quotes."

The O'Hara shyness is partly instinctive, partly rationalized. "Joyce is basically a very shy man," an old friend says. "Over the years, though, he's overcome some of that shyness, and now he becomes at ease with people much more quickly, and once he knows you he's very warm and friendly. But on top of the basic shyness he has now superimposed a planned desire to stay in the background, to be as much as possible the anonymous man who does the work and helps make the decisions for the front man."

Much of the shyness just had to be put aside as Mr. O'Hara emerged as a power at MPAA. For instance, recently in a series of conferences in Washington and Wilmington, he persuaded DuPont officials to rescind a 25 per cent cutback in raw stock production. What's more, he had to tell the papers about it and take credit for it.

Big Change in Two Years

"For Joyce to have done that two years ago would almost have been impossible," an assistant says.

Mr. O'Hara has an undeviating loyalty to Mr. Johnston, and it's little wonder. Until Mr. Johnston's path crossed his, he had pursued a successful but not phenomenal career. They met when Mr. Johnston became president of the U. S. Chamber of Commerce in 1941. At that time, Mr. O'Hara had been in the Chamber's publicity depart-



JOYCE O'HARA

ment for almost 20 years, a good job but apparently one without much future.

"They clicked almost immediately," a mutual acquaintance recalls. "Right from the start, Joyce started working closely with Eric, and Eric started relying more and more on Joyce. When Eric switched over to MPAA, what was more natural than for Joyce to go with him. He's undoubtedly been Eric's closest adviser and workhorse for the last 10 years."

Now a graying 58, Mr. O'Hara is almost as smilingly photogenic as his boss, though with a typically Irish handsomeness. Of average height and slightly on the stocky side, he dresses on the conservative side, with a preference for tweedy suits and properly blending ties.

Mr. O'Hara admits he knew nothing about the motion picture business in 1945, when he came to MPAA as "executive assistant to the president," the title he still holds. "But then," he says chuckling, "neither did Johnston."

At first at MPAA he was just Mr. Johnston's personal public relations man and trouble shooter. Although he wouldn't write the boss' speeches, he would—and still does—act as a city editor, concentrating on thinking up a particularly happy way to present a point or taking out bad phrases and putting in better ones.

Gradually, however, Mr. O'Hara was brought into the actual operational aspects of MPAA, taking on more and more chores in solving MPAA's domestic and foreign problems.

"Joyce has a terrific brain, a retentive memory, and remarkable judgment," an admiring associate says. "He can hear someone explain the most complicated problem and in five minutes he has a complete grasp

of the entire situation and exactly the right solution."

Soon Mr. O'Hara was working on practically every major problem that came into 1600 Eye Street, sitting in on every major conference with industry and government officials here and abroad. He has a reputation as being a hard bargainer. One industry lawyer who sat in with him on the negotiations with the British for a new remittance pact wryly describes Mr. O'Hara's attitude as "persuasive but unyielding."

Salary Not Made Public

Mr. O'Hara works in a large, richly-furnished but functional office flanking one side of the huge MPAA board room on the second floor of MPAA's headquarters. Mr. Johnston's more ornate suite is on the other side of the board room. Mr. O'Hara has only one secretary—super-efficient, friendly Florence Thompson. His salary has never been made public. He recently said a guess of \$50,000 a year was "too high," but refused to say how much too high.

The acting MPAA chief was born in Pittston, Pa., a small coal mining town near Wilkes-Barre. He broke into newspaper work there on his home town paper while attending a nearby branch of the University of Pennsylvania. He went on to take his law degree at Georgetown Law School in Washington, but never practiced. Instead, he went back into newspaper work, joining the capital bureau of the United Press.

World War I came along and a stretch with the Marines at Paris Island. After that, Mr. O'Hara worked in the Washington bureau of the International News Service and for the news service run by Fred Haskins, the question-answering man. In 1922, he joined the Chamber's publicity staff.

Dislikes Traveling

Married, with two grown daughters and a grown son, Mr. O'Hara intensely dislikes traveling. But he's had to do more and more lately. He went with Mr. Johnston on both the latter's trips to the Soviet Union and on other excursions abroad. Formerly he remained in Washington to keep an eye on the office when Mr. Johnston would whip off to New York or Hollywood for industry meetings. Recently, however, he's been going on practically all the New York jaunts and now he's afraid he'll have to start commuting to the West Coast.

Mr. O'Hara takes a lot of kidding on his first name—many strangers ask the MPAA switchboard girl for "Miss O'Hara." Over the years, however, he's grown used to the mistake people make, and maintains he's very fond of the good, solid Irish name.

Drive-In Stock Sold

Garfield Anderson has sold his stock in the Phoenix drive-ins—Pioneer, Drive-in and Indian—to Harry L. Nace, Jr., who will operate the outdoor theatres in partnership with his father, Harry L. Nace. Mr. Anderson reportedly received \$200,000 for his share. The total capacity of the drive-ins involved is 2,000 cars.

COMPO Set To Start New Collections

The Council of Motion Picture Organizations is preparing to implement, in the near future, the speeded-up dues collecting procedure approved last year.

According to COMPO officials, it is hoped that this revised process of gathering COMPO dues from exhibitors will start operating funds pouring into headquarters next month. This revenue will be a shot in the arm to the COMPO treasury, which has been sustained for the most part by funds supplied by some of the larger circuits.

Provides for Lump Sum

The procedure calls for the exhibitor to send one-tenth of one per cent of the 1950 rentals to the COMPO treasury, with the exhibitors matching the contributions. Last year the original financing plan was deemed unsuccessful because of the bookkeeping and other problems involved in handling small amounts. The new plan, however, provides the remittance of a lump sum—the first check to be for all of 1950, and subsequent checks to be for quarterly, semi-annual or annual periods.

The new collection machinery is embodied in a special pledge form which exhibitors will get in the next few weeks. The form is a combination "agreement" and envelope and will be sent shortly to member theatre organizations and distributor salesmen who will distribute them to the theatres. The exhibitor will be asked to sign the following:

"I hereby agree to pay the Council of Motion Picture Organizations, Inc., the sum of which represents 1/10th-of-one-per cent of the feature film rentals I paid all companies for all my theatres during 1950, it being understood that the distributing companies will pay COMPO an equal amount."

Forms to Be Printed

COMPO expects to have between 20,000 and 30,000 copies of this form, whose reverse side contains four paragraphs stating COMPO's aim and objectives, printed within the next few weeks.

In another COMPO development, it has been learned that Arthur L. Mayer, executive vice-president, has sent a letter to all members of the executive committee, urging them to remind employees that negative statements, made intentionally or otherwise, can hurt the industry.

Mr. Mayer's letter said such remarks as business being bad were very detrimental, and he cited the Century circuit in New York for having started an educational campaign among employees, "changing them from pessimists into optimistic boosters of the industry."

On Tuesday, the Pacific Coast Conference of Independent Theatre Owners in Portland, Ore., approved COMPO by-laws.

NEW YORK EXHIBITORS DISCUSS EXPOSITION

New York exhibitors were scheduled to meet this week to discuss an industry exposition planned for the autumn. Called by Fred Schwartz, president of the Century Theatres circuit, the meeting was also to discuss plans for an over-all program aimed at improving box office condition in the New York area. The exposition idea was first proposed by Mr. Schwartz to the Council of Motion Picture Organizations last year.

U. S. Air Force Greet "Air Cadet" Opening

Universal-International's "Air Cadet" opened in San Antonio on March 14 before an audience which included the Assistant Secretary of the U. S. Air Force, the Governor of Texas, the Mayor of San Antonio and airmen from Randolph, Kelly and Brooks Fields and Lackland Air Force Base. Richard Long, on furlough from the army, and Peggie Castle, featured players in the film, represented Hollywood at the world premiere.

Stallings to Analyze All Paramount Stories

Paramount's entire story property catalogue will be surveyed and analyzed. The project is one of the first undertaken by Don Hartman, new production chief. He has engaged Laurence Stallings, playwright and scenarist. Mr. Stallings will read the thousands of stories and dramas at his home in Palm Springs. No time limit has been set on his survey. He will begin with those bought the last 30 years but not filmed. He also will view old Paramount pictures for possible remaking.

Court Sees "Miracle"

ALBANY: The ruling of the New York State Board of Regents, which banned the Italian picture, "The Miracle," because it was found to be sacrilegious, was challenged this week before the Appellate Division, Third Department, here.

The five-member Appellate Court reserved decision after hearing arguments and seeing the controversial film. Since the court recesses this week, a decision is not likely until after May 7, when it reconvenes.

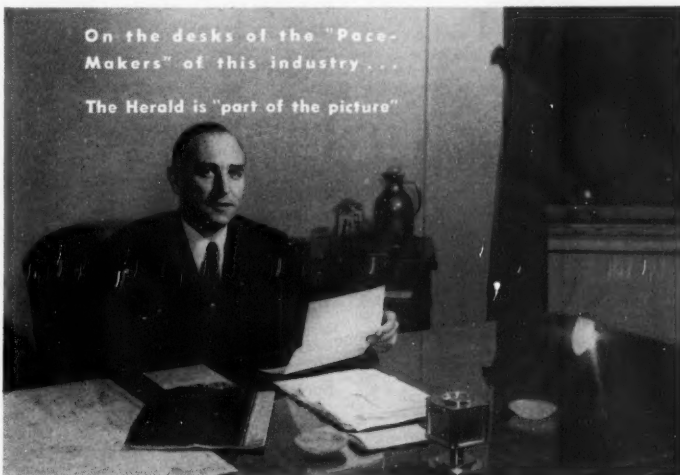
Earlier, the State Catholic Welfare Council, the New York Civil Liberties Committee and the National Council on Freedom from Censorship were permitted by the Appellate Division to file briefs in the appeal. The Catholic group supports the Regents.

"The Miracle," directed by Roberto Rossellini, tells the story of an idiot woman seduced by a man she believes to be her special saint. The picture was widely denounced by Catholic circles. Although it had been passed by the Motion Picture Division of the New York State Education Department, several hearings were held and the Board of Regents finally rescinded the picture's seal.

The current appeal is being taken to the courts by Joseph Burstyn, Inc., the American distributor of the picture, which opened last week in Los Angeles.

Theatre Opens in Chattanooga

The only first run house to be built in Chattanooga, Tenn., in the past 30 years—the Roger theatre—has opened. The first attraction was "Three Guys Named Mike." Dunlay Henry is manager of the Wilby-Kinsey house, and Clarence McDade assistant manager. The cost was \$310,000.



Edwin Silverman, president of Essaness Theatres, Chicago.

ONE OF EVERY SEVEN 1950 PICTURES ON A "BEST" LIST

For every seven features shown on American screens last year, one had the distinction of being placed on a "best films" list compiled by critics, periodicals and reviewing group. And of the 66 pictures named in these lists, 50 were produced in the United States.

This was disclosed this week by Arthur H. DeBra, Motion Picture Association of America director of community relations. Said Mr. DeBra: "Analysis of the lists shows that of some 465 feature films exhibited in the nation's theatres last year, 66—50 of them American—won 'best film' citations. This total represents an increase in the number that made the 'best films' grade in 1949 when, from approximately the same number of releases, the composite 'jury' placed 57 motion pictures—48 from Hollywood—in the blue-ribbon category."

Analysing the results of his survey, Mr. DeBra said:

"Most of the films that won top honors last year, as in previous years, appeared on lists that limited the selections to the customary 'ten best.' That as many as 66 different films were thus singled out reflects in part the extensive difference in tastes even among the relatively few critics and groups whose selections were published.

"Compared with the totals of the previous year, the increase in the number of films adjudged 'best' in 1950 would also indicate that American motion picture audiences are being treated to a constantly increasing variety of fine movies.

"According to the composite selections, there was a least one 'best' film for every week of the year—with 14 added for good measure."

U. S. Films to Argentine Off Sharply in 1950

WASHINGTON: The number of U. S. films released in Argentina in 1950 dropped very sharply, the Commerce Department has reported, citing an "Argentine trade journal survey."

Film chief Nathan D. Golden said that while the total number of films released from all countries fell off last year, the drop in the American product was even greater. The total number of releases fell from 347 in 1949 to 188 in 1950—compared with 453 releases in 1948 and 557 in 1947. But the number of U. S. films released followed this downward pattern: 375 in 1947, 261 in 1948, 195 in 1949, and only 42 in 1950. Last year was the first time U. S. films failed to account for at least half the total.

Italy, Mexico and the United Kingdom also lost ground, Mr. Golden said, while Argentine producers accounted for most of the gain, with releases of Spanish, French and German films also picking up slightly. A new Franco-Argentine agreement would increase film trade between the two countries, Mr. Golden predicted.

Report 7,896 Theatres Operating in Italy

WASHINGTON: As of January 31, 1950, there were 7,896 theatres in operation in Italy, the Commerce Department reports, quoting an Italian government survey.

Of these, however, only 1,965 are commercial theatres presenting regular daily programs. These 1,965 theatres account for 90.5 per cent of total gross box office receipts. An additional 1,000 to 1,500 theatres—over and above the 7,896 total—operate as open-air theatres only during the summer.

The Department declared that construction is taking place principally in the larger

towns, despite the Government's policy of encouraging construction in towns without facilities. As of last January 31, all districts with more than 50,000 inhabitants had a theatre but 3,663 districts had none.

Drive-In Appeals to NPA Reported on Increase

With the approach of warm weather, the number of appeals to the National Production Authority for permission to build or repair drive-ins is on the increase, it has been reported by the National Production Authority in Washington. While other types of applications for exemption from the NPA regulations are on the wane or holding steady, those having to do with outdoor operations are greater today than a few weeks ago. NPA officials also said that appeals on hardship grounds are less today than they were when the regulations went into effect. It was also indicated that many of the drive-in appeals would be rejected.

Eastman Wage Dividend \$18,000,000 to 45,000

Some 45,000 employees of the Eastman Kodak Company, Rochester, N. Y., received a wage dividend of about \$18,000,000 last week. The company, which has distributed approximately \$136,000,000 under the wage dividend plan, said the 1950 dividend was the largest in the company's 39-year history. The Kodak employees received \$27.50 for each \$1,000 earned during the five years from 1946 through 1950.

Paramount Votes Dividend

The board of directors of Paramount Pictures last week voted a quarterly dividend of 50 cents per share on the common stock, payable March 30 to holders of record March 19, 1951.

Kefauver Is In Movies—Theatre TV

Televised portions of the hearings conducted by the Senate committee investigating crime were carried by three New York theatres this week. Audience reaction was reported good enough, in one instance, to lengthen "the show" from a scheduled 20 minutes to 50 minutes.

Theatres which carried the proceedings from the Federal Building included Fabian's Fox theatre, in Brooklyn, and two Century houses—the Marine in Brooklyn and the Queens in Queens Village.

According to S. Netzer, manager of Fabian's Fox, the quality of the telecasts originated by WPIX, was "very good" and comparable to newsreels. Theatre managers in all three houses said the audience was "receptive."

All of the New York metropolitan television stations carried the hearings, which were conducted by Senator Estes Kefauver. This coverage took on added significance since, in St. Louis, a witness—betting commissioner Carroll—had refused to testify with the TV cameras focused on the hearings. He claimed that the coverage represented an invasion of privacy, but his position was refuted by Senator Kefauver who held that television performed the same function as the press.

Supreme Court Refuses to Hear Appeal by Cole

No action has been taken by the U. S. Supreme Court in the case of Lester Cole, one of the "Unfriendly 10," who sued Loew's, Inc., for reinstatement as a screen writer. Failure of the high court to hear the case means that any possible future action cannot be expected before March 26, the date of the next court session. It had been hoped by the film industry that the court would dispose of the matter before the House Un-American Activities Committee resumes its hearings on Communist infiltration in the film industry. At issue in the Cole appeal is whether a refusal to cooperate with the House committee constitutes grounds for dismissal under the contract "morals" clause.

Rocky Mountain Allied Starts Booking Unit

The setting up of a buying and booking agent, available to those members who desire to avail themselves of the service, was voted at a meeting this week in Denver of the directors of the Allied Rocky Mountain Independent Theatres. Robert Spahn will be in charge. The organization also voted to join the Council of Motion Picture Organizations, urging members to pay their dues directly to COMPO; named a committee to study the print shortage; and set the date of May 9-10 for the annual convention in Denver.

The National Spotlight

ALBANY

Lent has affected film patronage. . . . The Palace, Albany, and Proctor's, Schenectady, Fabian houses, presented Clarabell, clown of the "Howdy Dooddy" television program, at Saturday morning shows, for 35 cents admission. Proctor's charged 55 cents for adults. . . . Herbert Gaines has been transferred by Warner Bros. to Buffalo as city salesman. . . . The Roxy theatre in New Hartford (Utica suburb) did not close, as reported. The Lincoln and Family in Utica were darkened, indefinitely. . . . Visitors included: Santos Smalldone, Malta drive-in; Donald Gilson, Sunset drive-in, Cato, and Sunset drive-in, Messina; George Thornton, Saugerites and Windham; Sylvan; Leff, Utica; Sam Davis, Phoenixia; Morris Slotnick, Oriskany Falls and Waterville; Samuel Slotnick, Syracuse and Waterford; LeRoy Furman, Watertown.

ATLANTA

With spring like weather, most of theatres and drive-ins are doing good business. Playing are: Roxy, "Salerno Beachhead" and "The Fighting Sullivans"; Rialto, "Payment on Demand" third week; Loew's "The Groom Wore Spurs"; Fox, "Bedtime for Bonzo"; Peachtree Art, "Cyranó" second week. . . . On the row visiting were: Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Clyde Sample and Ebb Duncan, Duncan Theatres, Carrollton, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres, Columbus, Ga.; J. H. Thompson, Martin and Thompson Theatres, John Thompson, Gainesville, Ga.; and S. S. Dunn, the Dunn theatres in South Georgia. . . . The Carolina Theatre at Batesburgh, S. C., will open soon. . . . Joe Fink, for the past 10 years manager of the Rhodes theatre, has resigned and is now manager of the Garden Hills and Buckhead theatres. . . . The new DeSoto theatre, Arcadia, Fla., a unit of the Florida State Theatres, was recently opened. . . . Clifford Christianson appointed as relief manager at the Dixie drive-in, Miami. . . . Tom Hayes, appointed manager of the LeJeune drive-in, Miami, Fla., and Jerry Johnson, appointed as manager of the Royal drive-in at Meridian, Miss.

BALTIMORE

New pictures offered: "The Groom Wore Spurs," at Loew's Century; "Cause for Alarm," at the Hippodrome, with vaudeville; "Seven Days to Noon," at Keith's; "Lighting Strikes Twice," at Warner's Stanley; "Oh, Susanna," at the Mayfair; "Blues Busters," with the reissued "The Suspect," at the Times and Roslyn. "Payment on Demand," held a third week at the Town and "Call Me Mister," part of a third week at the New theatre. Little began its Opera Film Festival with "Lucia Di Lammermoor," and "Amami Alfredo," for four days. World offered two reissues, "Crimes

of the Gestapo," and "Marked Girls." . . . North Point drive-in, in the Durkee Circuit, had a good reopening weekend. Frank H. Durkee, Jr., is managing director with Elie Leuba, theatre manager. . . . I. M. Rappaport has booked "Cyranó de Bergerac," for the Little theatre to start March 24 on a two a day policy. . . . Effects of television viewing by children in the homes as described by Dr. Francis F. Schwentker, of Johns Hopkins Medical School and Hospital, were described in a *Morning Sun* feature article by Patrick Skene Catling. . . . Madele Hammond, cashier, Royal theatre, held up. Thief fled when she gave him \$13.00.

BOSTON

"Born Yesterday" is still the big grosser here, with excellent business in its third week. It will hold a fourth at the Orpheum. Holdovers brought business down to average or below in other spots. . . . The Copley theatre has gone into second run while Loew's State has discontinued stage presentations for regular two picture policy. . . . The Laffmovie theatre on Washington Street, formerly B. F. Keith's original vaudeville theatre, has been sold to the Herald-Traveler Corporation and will be razed. . . . The 14th annual dinner dance of the Boston Motion Picture Salesmen's Club will be held April 1 with Harry Goldstein, RKO, in charge of tickets and reservations. . . . "Of Men and Music" will open March 25 at the Kenmore theatre for its New England premiere. . . . Paul McBeath, former manager of Nat Trager's Skyview drive-in, Brockton, has been appointed manager of the new Fresh Pond drive-in, Cambridge, which will open early in April. . . . Warner theatres has closed the Modern, Lawrence,

temporarily. . . . Traveling to Long Island to take in the special showing of the new "third dimensional" films are P. E. Coni, Massachusetts Theatre Equipment; Stanley Sumner University theatre, Cambridge, and his projectionist, Charles Parsley; Walter Diehl, business manager, and Joseph Nuzzolo, president of Operators Union, Local No. 182; James Mahoney and Chris Joyce, Interstate Theatres; Frank Comerford, operator; Daniel Murphy, Loring Hall, Hingham; and Lloyd Clark, Granada theatre, Malden.

BUFFALO

Gertrude Berg, star of Paramount's "Molly," was a Buffalo visitor. . . . The Variety Club of Buffalo announces a buffet dinner and sneak preview for Sunday evening, March 18, in the club's headquarters. . . . Eddie Miller says he is getting a lot of compliments on his new screen in the Center theatre. . . . Local record department heads, disc jockeys and radio commentators were invited to a private screening of "Lullaby of Broadway," which will play the Center Easter week. . . . Jules Lapidus, Warner's eastern and Canadian division sales manager, was in Buffalo the past week to install the new local branch manager, Matt Sullivan. . . . Edmund E. Linder has been appointed resident manager of the recently re-opened Astor theatre, formerly the Empire, in Syracuse. He succeeds George Maxwell, resigned. Roy D. Moro is continuing as assistant manager at the Astor. . . . Gerry Germain, manager of the Dipson Palace in Jamestown, introduced "The Matting Season," to the town the other evening with a gala preview presentation the night before opening and attracted an overflow house. . . . In connection with the showing of a number of Walt Disney films the week of March 20 at the Eckel theatre in Syracuse, Manager Harry Weiner is putting on an "Animal Fair."

CHICAGO

Loop business this week was average with only a few houses doing really good business. Best attraction in town is "Vengeance Valley" and Debbie Reynolds-Carleton Carpenter in person on Oriental stage. "The Enforcer" and stage show at the Chicago did fairly well. "Born Yesterday" at the Woods and "Cyranó de Bergerac," Selwyn, both in 7th week, continued to do good business. . . . At Loop art houses, "The Mudlark" continues to be excellent box-office in its second week at the Ziegfeld. . . . "Bitter Rice," now in its third month at the World Playhouse. . . . Newcomer "Three Guys Named Mike" is receiving the benefits of special American Airlines advertising which promotes the film. Playing with "Mike" at the State Lake is first Chicago showing of "The MGM Story." . . . Local drive-ins are readying for late March or

(Continued on following page)

WHEN AND WHERE

- March 18:** Annual convention, Theatre Owners of Oklahoma, at the Biltmore Hotel, Oklahoma City.
- March 26-27:** Annual convention, Theatre Owners of Oklahoma, Oklahoma City.
- April 17-18:** Annual meeting, Motion Picture Operators of the South, Henry Grady Hotel, Atlanta, Ga.
- May 7-8-9:** Annual convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock, Ark.
- May 9:** Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.
- May 13-14:** Board of Directors meeting, Allied States Association, Kansas City, Mo.
- June 24-25-26:** Annual convention, Mississippi Theatre Owners Association, at the Buena Vista Hotel, Biloxi, Miss.

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early April openings. . . . Double billings of Academy Award contenders, "All About Eve" and "Sunset Boulevard" are doing good business at neighborhood houses. . . . A. H. Fisher, Chicago branch manager of Republic Pictures, was promoted to district manager. . . . City amusement tax collections continued in their downward trend. . . . Balaban and Katz had very good results with a "Circus Show" presented last Saturday at their North side Uptown theatre. Show featured circus performers, was aimed mainly at kids, and packed the theatre all day long.

CINCINNATI

For the first time in many months, all current bills downtown are new arrivals, with not a single holdover on the list. "Tomahawk" at Keith's and "Prehistoric Women," dualized with "Two Lost Worlds" at the RKO Lyric, both are turning in respectable plus-average figures. "Cause for Alarm" is on view at the RKO Albee, "Lightning Strikes Twice" is at the RKO Palace and "The Magnificent Yankee" is the RKO Grand offering. "The Groom Wore Spurs" is the Capitol feature. The Guild in suburban Walnut Hills is playing the third week of "Trio." . . . William Borack, well known in local booking circles, has formed the Tri-States Theatre Service, for the buying and booking of pictures, in partnership with Rube Shor, operator of the Twin drive-in here and other theatres in the territory. . . . Some of the West Virginia municipalities are advocating legislation giving them necessary authority to impose an income or wage tax, following the action now in force in some of the other states. Governor O. L. Patterson has come up with the suggestion that the Legislature authorize these municipalities to a levy a tax on amusements, among other things. . . . April 1 is the tentative date set by Joseph Marshall to open his new 357-seat Town theatre, at Danville, Ky., which will feature a 500-car parking space. Mr. Marshall also operates the Starlite drive-in, at Danville. . . . Outdoor theatreners in this area anticipate an unusually big season.

CLEVELAND

"Bitter Rice" closed an 11-week run at the Lower Mall. Following this it moved over for a 12th week at the first-run Esquire theatre. . . . Herbert Ochs announces a first and second run policy is set for his drive-in at Wheelersburg opening April 6. . . . Jack Newkirk, manager of the Beachcliff theatre, rated a 3-page story in Photographic Trade News for his Kodachrome Time, showing on the screen once a week, color pictures of patrons made on vacation trips. It's a tie-up with a local Kodak store. . . . Edward Gibbons, partner and brother-in-law of Leo Jones of Upper Sandusky, died this week at his Canton home. . . . Paul Pavil, projectionist at the Homestead theatre died this week. . . . Nixon theatre and Allen theatre, both of Akron, have closed. . . . Allen theatre, Toledo is being dismantled. . . . Bernard Rubin, Imperial Pictures head, was to attend the Leon Frommss meeting in Chicago to discuss formation of a new independent producing-distributing organization. . . . George Gilliam was guest of honor at a dinner attended by more than 60 industry members to bid him farewell and good luck in his

The National Spotlight

new job as buyer-booker for Schine in the Cincinnati exchange area. . . . Riders on trolleys and buses of the Cleveland Transit System, upon telling the operator they are going to see "Cyrano" receive a slip which, when presented at the Lower Mall boxoffice at the time of purchasing an admission ticket for "Cyrano" entitles them to receive two CTS car or bus tickets.

COLUMBUS

"Tomahawk" at Loew's Ohio attracted major attention from ticket buyers, with the theatres having strong opposition from three special events—the Spike Jones and Mario Lanza concerts at Memorial Hall and the Ted Mack-Old Gold amateur show at the Coliseum. The Palace had "The Enforcer," the Grand showed "Target Unknown" and the Broad had "The Redhead and the Cowboy" and "The Magnificent Yankee." . . . President Howard Bevis of Ohio State University told state legislators university trustees favor telecasting of Ohio State football games but that the school "faced ostracism" by other schools if laws were passed making televising of such games mandatory. . . . William "Hopalong Cassidy" Boyd, native of Cambridge, Ohio, was awarded the Governor's Award, given annually through recommendation of the Ohio Development and Publicity Committee. . . . Grandview Heights, local suburb, repealed its one per cent income tax. . . . Neal English, native of Loveland, Ohio, has been named editor of the Hallmark Productions' newsletter. . . . Ralph Flanagan and his orchestra, Penny Singleton and Alan Carney are featured in a three-day stage show at the Palace starting March 19.

DENVER

Mrs. Lillian Dubois, 49, wife of Jean Dubois, newsreel cameraman, died at St. Luke's hospital after an illness of several months. She is survived by her husband, mother, two brothers and one sister. Funeral and burial were in Denver. . . . Mrs. Erika A. Palmer, over from Germany a few months, is now contract clerk at Lippert Pictures exchange. She married a U. S. Soldier in Germany. He is now in Korea. . . . Exchanges still advertising for stenographic help. . . . Mayer Monsky, Universal branch manager, to Frisco for western division branch managers' meeting. . . . Ward Pennington, Paramount branch manager, to Los Angeles for branch managers' meeting.

DES MOINES

The Rex and Gem theatres at Glenwood have been purchased by Byron Hopkins of Sidney from Karl S. Powers. Hopkins also owns a theatre in Bellevue, Neb. The late W. S. Powers and his son, Karl, owned the two houses for more than 20 years. . . . Clyde Nelson has reopened the Nation at Lost Nation. . . . G. V. Fleming of Dunlap has purchased the theatre at Cumberland which formerly was owned by the Doc Pace Masena. Mr. Fleming, who has been in the theatre business for many years, plans to open the Cumberland house about April 1. . . . The Iowa in Jefferson has begun a 30-day celebration of its recently-concluded remodeling program. The first 100 women patrons at the reopening received orchids. Special programs will be held at frequent intervals during the next month, according to Manager Harold Adams. . . . A full scale redecoration program is being planned for the Royal theatre at Sibley by R. C. Max, owner. . . . Chick Evans, Fox exploiter, is here doing promotion work on "Bird of Paradise."

DETROIT

Business is brightening up. Boxoffice receipts are on the upgrade with milder weather. "The Enforcer" and "Blue Blood" are playing to nice crowds at the Palms. United Artists is doing well with "Payment on Demand" and "Short Grass" which was held over. Adams is doing very good with "September Affair." Downtown is showing "Prince of Peace." Michigan is featuring "Vengeance Valley." Madison is showing "Salerno Beachhead" and "The Fighting Sullivans." A double bill at the Fox offers "The 13th Letter" and "My True Story." Sam Green, manager of the Booker T. is hobbling about on crutches after being shot in the leg by a bandit who tried to rob the Booker T. cashier of money a few weeks ago. . . . Earl J. Hudson, of United Detroit Theatres is in charge for all arrangements to be presented in the "Theme Centre" which will launch a series of gala occasions in downtown Detroit for the 250th birthday anniversary of Detroit. Specific plans will be announced shortly.

HARTFORD

Downtown first-run holdovers included "Three Guys Named Mike," second week, Loew's Poli Palace; and "The Enforcer," second week, Warner Regal. . . . State Treasurer Joseph A. Adorno of Connecticut has been elected treasurer of the Middletown, Conn., Bar Association. He is a son of Sal Adorno, Sr., general manager of the Adorno-Middletown Theatres. . . . William Howard has been named manager of the Plaza theatre, Windsor, Conn., succeeding William Daugherty, who has enlisted in the Air Force. The theatre is part of Lockwood-Gordon-Rosen Theatres. . . . Some 400 persons, including the heads of leading theatre circuits in the northeastern states, will attend the 50th anniversary dinner of Local 84, IATSE, of Hartford, on May 9. . . . Hartford Visitors: Bruno Weingarten, Norwich-New London drive-in, Montville, Conn.; Larry Craig, Hallmark Productions, Wilmington, O.; Roland Fortier, College theatre, New Haven; Norma Robin, of Lon-

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don, England, formerly secretary to C. B. Newbery, Continental manager for Republic Pictures International Corp., with headquarters in London, here visiting relatives; J. W. Cotoia, Art Theatre, Springfield, Mass.

INDIANAPOLIS

The Fountain Square group closed the 1,400-seat Granada, a de luxe south side neighborhood house. . . . The Allied Theater Owners of Indiana voted to apply for COMPO membership at the board of directors meeting. . . . Howard Rutherford, manager of Loew's, screened "The Magnificent Yankee" at midnight for members of the Indiana state legislature. . . . The legislature adjourned without passing a single act considered detrimental to theatre business. . . . Herman Morgan has resigned from the Reel Art sales organization. . . . Jules Chapman, ELC home office representative, was here. . . . "Born Yesterday" made the big noise at downtown boxoffices in the week just closed, grossing excellently at Loew's. It held. "Tomahawk," at the Indiana, also did well.



"Molly" visits Buffalo. Gertrude Berg, star of "Molly" is guest of honor at a luncheon in the Hotel Statler, given in her honor by Paramount. On the dais, left to right: Edward J. Wall, Paramount field representative; Billy Keaton, WGR; Mrs. Berg, Don Tranter, radio editor, Courier-Express; Dorothy Shank (Amandal), WEBR, and James H. Eshelman, district manager, Paramount in Buffalo.

KANSAS CITY

Drive-ins are preparing to open during March. . . . The board of directors, Allied Independent Theatre Owners of Kansas and Missouri, meeting recently, discussed the plans for the annual meeting May 15, 16 and 17. The national board of directors, of the Allied Association, will also meet in Kansas City that week. . . . The Paramount held over "The Enforcer" and now has a double bill, "Molly" and "Quebec." "Born Yesterday" is at the Midland plus "Revenue Agent." The Fox Midwest first-runs—Fairway, Tower, Uptown—have a double bill this week: "Kansas Raiders" and "Undercover Girl." "Seven Days to Noon," is being given its midwest premiere at the Esquire. The four-week return engagement of "The Red Shoes" at the Kimo ended March 9, and "The Next Voice You Hear" that followed was given first-run scale recognition by newspapers.

LOS ANGELES

New films this week were "Raton Pass" at the three Warner Bros. theatres, "Inside Straight" at Loew's State and the Egyptian, "September Affair" at the two Paramounts and "Rawhide" at the Los Angeles and Chinese group. A third month was started by "Trio" at the Beverly Canon and a second week went to "The Flying Missile" and "A Yank in Korea" at the Orpheum and Hawaii. At the United Artists first-run circuit was "Prehistoric Women." . . . "When Men Are Beasts" showed at the Rialto and Cinema. . . . "I've Always Loved You" is at the newly redecorated Studio theatre. . . . Huddling on Film Row for a briefing by Izzy Berman and Jack Goldberg on "Bitter Rice." Italian film slated for mass showing by the Eastland chain, were house managers Bill Hughes of the Vern theatre, Max Keen of the Paris, Morrie Rosen of the Brooklyn, Jimmy Winokur of the Floral drive-in and Moe Stessel of the Meralta. . . . Visiting Los Angeles and its film exchanges and studios all the way from Israel

was Chaim Ludvinsky, who operates the Amphitheatre in the city of Petach Tikva. . . . Roy Dickson of the Theatre Service Co., has moved from the Film Building on Vermont Avenue to 1583 W. Washington Blvd. . . . In shopping for supplies and product were Judge Leroy Pauley of the Desert theatre in Indio and C. P. Perren of the Atlantic in Long Beach.

LOUISVILLE

New film openings here included "Tomahawk" and "Navy Bound" at the Rialto; "Gambling House" and "Law of the Badlands" at the Strand. Loew's was scheduled to bring in "Born Yesterday" and "Beauty on Parade" while the Mary Anderson was to feature "Lightning Strikes Twice." "Mudlark" went into its second week at the Scoop. . . . From all indications the theatres in the Louisville area will again face daylight saving time, as Louisville's daylight-saving time will begin at 2 a.m. Sunday, April 29, and end at 2 a.m. Sunday, September 30. . . . The fire at the Fayette Furniture Company, Lexington, Ky., forced the audience at the Ben Ali theatre to evacuate the theatre for approximately an hour. Manager of the Ben Ali is Harold Sliter. . . . Out of town exhibitors seen on the row recently included: L. M. Denton, Shepherd, Shepherdsville, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Mr. and Mrs. Clyde Marshall, Columbian theatre, Columbia, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Lewis Baker, Star, West Point, Ky.; C. R. Cross, Star, Jamestown, Tenn.; W. E. Gross, St. Clair theatre, Lebanon Junction, Ky.; and Eric Hammel, Shelby and Burley, Shelbyville, Ky. . . . The Kenwood drive-in theatre here, is the first theatre in the area to resume a full operating schedule. . . . Edgar Thomas Denton, Majestic theatre, Owingsville, Ky., died at his home in Owingsville February 27. In addition to his theatre activities Mr. Denton was a drug-gist, a county school board member, and had served several terms on the city council of the city.

MEMPHIS

First run attendance continues ahead of the same period a year ago, leading Memphis exhibitors believe that the impact of television has worn off. . . . Loew's Palace was pleased with attendance to "Three Guys Named Mike." Loew's State had a good opening with "The Second Woman." Malco showed "The Steel Helmet" to better than average attendance. Warner and Strand went in for double features. Ritz went into a third week with "Cyrano de Bergerac." . . . H. R. Deaton sold his Joy theatre at Saltillo, Tenn., to H. L. Long. . . . B. Frank Williams, Osceola, Ark., took over the operations of Gem and Joy theatres there, formerly owned by the late Miss Emma Cox. . . . Ike Katz, Atlanta, president of Kay Films, was a Memphis visitor. . . . A group of Malco executives headed by President M. A. Lightman, Sr., returned from McGehee, Ark., where Malco opened a new 850-seat house, the Malco. . . . Frayser drive-in, a new outdoor amusement center, owned by Amelia Ellis, Mason, Tenn., is finished and ready for an early opening just north of Memphis city limits on Highway 51. . . . Exhibitors booking and shopping on Film Row included: W. C. Kroger, Portageville; Ned Green, Mayfield; C. W. Tipton, Manila; Jimmie Sharum, Walnut Ridge; Henley Smith, Pocahontas; J. C. Mohrstadt, Hayti; Louise Mask, Bolivar; Henry Pickens, Steele; Aubrey Webb, Ripley; M. E. Rice, Brownsville, and many other theatre people.

MIAMI

Wometco's Gateway in Fort Lauderdale, Florida, is working toward a March 24 premiere opening of "Up Front." . . . Tony De Couts has become assistant at the Boulevard; Harold Bernstein, assistant at the Colony Art; Charles Kennon, student assistant at the Tower; Malcolm Tait, assistant at the Rosetta; William T. Dadds, assistant at the Town; Stan Neivert, manager of the Colony Art; Cecil Tuggle, manager of the

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Variety; Jimmy Martin, student assistant at the Olympia and Robert Chait, assistant in training at the Essex. . . . Stephen Barber, formerly manager at the Colony Art is now in St. Petersburg managing the Theil. . . . Screen showings included: "U. S. S. Teakettle," "Carib, Miami, Miracle;" "Cry Danger," Florida, Sheridan; "Vengeance Valley," Embassy, Variety; "The Man Who Cheated Himself," Lincoln, Town; "Twilight in Sierras," Royal; "Payment on Demand," Paramount, Beach; "Gigi," Colony Art and "Gambling House" the screen feature at the Olympia with Lanny Ross holding up the stage show. Midnite shows had "September Affair" at the Paramount and "Tomahawk" at the Town.

MILWAUKEE

The World theatre here, formerly operated by the Fox-Amusement Corp., will reopen Easter. The new owner is Gust Jahneke, and Robert Gross, manager of the Bluemound drive-in, is his booker. The theatre will have a new name but it is still tentative. The lobby will be enlarged by taking out the back rows making it a 780-seat house. . . . Mr. Gross announced that the Bluemound drive-in is expected to open the early part of April. . . . Appearing in person on the Riverside stage last week was Penny Singleton with "Under the Gun" on the screen. . . . At the Towne "Three Guys Named Mike" was seen. "Tomahawk" was pulling them in at the Warner. At the Fox-Palace "Groom Wore Spurs" was shown, and at the Fox Wisconsin across the street "The Second Woman" was viewed.

MINNEAPOLIS

The worst snowstorm of the winter caused a drop in grosses. The Boulevard, a neighborhood house, landed on the front page of the Minneapolis Morning Tribune, because it happened to be playing "Storm Warning." . . . Benjamin Berger, president of North Central Allied Independent Theatre Owners, returned from Miami. . . . Kenneth Gaines, head shipper at Warner Bros. was seriously injured in a car accident. . . . Harry B. French, president of Minnesota Amusement Company, returning from Winter Haven, Florida. . . . George Grim, Minneapolis Morning Tribune columnist, recently had an interview with the inspectors at Warners as to how the pictures were handled before shipment.

NEW ORLEANS

The Orleans Drive-in Theatres, Inc., owned by Lyle Shiell and Ed Mortimer of the Bell, neighborhood theatre, and Frank J. Ollah of the Star, Albany, La., opened their new deluxe Skyvue drive-in. . . . E. O. Hicks, Ferriday, La., will resume exhibition operations on March 18 in a new location, with the new theatre. . . . Sidney Otis, formerly with Paramount as territory salesman and recently with Meyer's Theatres, Biloxi, Miss., is new salesman for Warner Bros. . . . G. E. Wiltse, St. Bernard drive-in, has named C. M. Jones of Palestine, Texas, as manager. . . . Mrs. Oscar Wolfe, nee Marion "Micky" Murphy, died March 6. Before her marriage about seven years ago she was associated with Paramount, Richards Theatres, Inc. . . . Mark Fuller said that he sold

The National Spotlight

his interest in Moonlight drive-in at Pass Christian, Miss., to Millett & Luke. F. G. Broggi has contracted with them to buy and book films. . . . Visitors were Bob Hilton, Chicago, Ill., and Bob Amos, Dallas, Tex., both with Altec Theatre Service; Mayor Lew Langlois, Alamo, New Roads, La.; Mrs. G. Broussard, Star, Morse, La.; A. W. Ansardi, Burras, La.; E. R. Sellers, Yam drive-in, Opelousas, La.; Kenneth Giddens, and E. J. Rester, Mobile, Ala.; Max Connett, Newton, Miss.; Mrs. Meuse, Denham Springs, La.; and J. M. "Hector" Naquin, Cecilia and Breau, Bridge, La.

NEW YORK

Six new first-run films were scheduled to open this week at theatres on and around Broadway. They included: Universal's "The Groom Wore Spurs" at the Criterion; Twentieth Century-Fox's "Bird of Paradise"; the British-made "Chance of a Lifetime" at the Sixtieth Street Trans-Lux; MGM's "Inside Straight" at the Capitol; Paramount's "Quebec" at the Palace; and the Soviet film "Secret Brigade" at the Stanley. . . . The five-man Italian delegation due to enter preliminary negotiations with the Motion Picture Association of America on a new Italo-American treaty, has postponed its trip and is now scheduled to arrive here March 27.

OKLAHOMA CITY

The Airline drive-in theatre, N. Eastern 66 drive-in and Barton's 77 drive-in, opened March 1, with a very good attendance. . . . The Skyview drive-in theatre, and Twilight Gardens drive-in theatre opened March 9. Twilight Gardens has a real amusement park for children. . . . J. C. Hunter, general manager for the Talbot Theatres in Tulsa, was a visitor on Film Row. . . . Cooper Foundation Theatres, will open the new Harber theatre about May 1. The Harber, formerly the old Liberty, is being remodeled, and will show first run pictures. . . . John Trotter has been made manager of the Del City theatre. . . . Bernard McKenna, was a visitor on Film Row. He and his brother Gene McKenna, own and operate the Gem and Cozy in Tulsa. . . . The Midwest theatre showed "Tomahawk."

OMAHA

The special benefit for children suffering from cerebral palsy netted \$3,000 at the

Omaha theatre. Tri-States donated the theatre, Paramount the picture, "September Affair." . . . Early March storms marooned some salesmen out of town. . . . William Gaddoni, MGM Omaha branch manager, has been transferred to Kansas City. Vincent Flynn of New York City will replace him March 26. . . . Stuart Engel is new student manager at the Orpheum Theatre. . . . The Joy theatre is being readied for reopening following a fire. . . . Swift & Company rented the Orpheum theatre March 6-9 for a premiere of the company's picture, "Big Idea." . . . The Nebraska Theatre Association met in Grand Island and decided to oppose the proposed sales tax before the State Legislature. The Association re-elected Bob Livingston of Lincoln president. Other officers: William Miskell, Omaha, vice-president; Ralph Falkenburg, Lexington, treasurer, and Avis Rutherford, Grand Island, secretary.

PHILADELPHIA

Several meetings have taken place among local exhibitors, representing circuits and independents, about the possibility of combining with other away-from-home businesses and amusement enterprises for a possible "go out for an evening" promotional campaign. . . . The Palm and William I. Greenfield's Sherwood closed, while the referees in bankruptcy for David Moliver's Aurora and Regis closed down those two houses; and in Middletown, Pa., the Majestic was sold by Mrs. Ivy L. Palmer to a stationery firm for conversion into a store. . . . The Florence, Florence, N. J., will reopen with the Easter holidays, according to an announcement by H. Westler. . . . William Schwartz, Monogram booker for the past eight years and associated with the industry for a quarter of a century, leaves his post to join his brother in another business in Long Beach, Calif., and is succeeded by Walt Donahue, who left the local Columbia exchange as office manager a few months ago. . . . A new 600-car drive-in is being erected on Route 611 at Bartonville, Pa., by Melvin Heinback and Alfred Mazarcavage, who also operate the Brandonville drive-in, which opened last summer in Brandonville, Pa. The new open ainer is expected to open about May 1. . . . Nelson Wax, head of the independent Boxoffice film exchange, announced the acquisition of distribution rights in this area for three Realart serial reissues—"The Royal Mounted Rides Again," "The Master Key" and "Lost City of the Jungle"—which are offered as a single package for kid matinees with one episode of the three specialties each week for 13 weeks. . . . Joseph Shverha, owner of the Shillington, Shillington, Pa., offering free parking service for patrons.

PITTSBURGH

Faye Emerson will arrive here March 31 to address the Advance Gifts meeting in connection with the 1951 United Jewish Fund. . . . The amazing all-time record run of "Bitter Rice," now in its 11th week at the Art Cinema, may keep "Cyrano de Bergerac" out of that house until late next month. . . . The first Pittsburgh showing of "Henry V" at regular prices was scheduled at the Beacon theatre. . . . Mike Winograd, theatre owner in nearby Rochester, is back from a three-months convalescent period in

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(Continued from opposite page)

Miami. . . The J. P. Harris theatre sneak-previewed "Valentino" and local critics are stirring up interest in Anthony Dexter's resemblance to the dead matinee idol. . . The Penn theatre planned a special screening of "Royal Wedding" for disc jockeys and platter salesmen.

PORTLAND

"The Magnificent Yankee" played at United Artists, while "Born Yesterday" went into a fourth record-breaking week at Evergreen's Orpheum. Also playing extra week at other Pacific Northwest first runs: "Cyrano" at J. J. Parker's Guild theatre held for a second week, with reserved seats, at two-a-day showing; "Three Guys Named Mike" moved into United Artists; Paramount, "Steel Helmet," Mayfair, "The Flying Missile." . . . Second heavy snowfall cut in on suburban houses. . . Willard R. Seale, eastern Washington veteran exhibitor and film distributor purchased 500-acre farm near Newport, Wash. . . Mr. Seale has interests in both Ritz and Dismna theatres, Spokane. . . Onalaska theatre has been purchased by Neil Lyons from Chet Weaver. . . "Eyes on Scandinavia" booked into the Metropolitan, Seattle.

RICHMOND

Seven openings at first-run theatres were: "Groom Wore Spurs" at Loew's following "Three Guys Named Mike," which ran for nine days; "Mr. Universe" at the National after "Bitter Rice" for two weeks; "Lightning Strikes Twice," Colonial; "Vendetta," State; "Thirteenth Letter," Byrd; and "The Great Man Hunt," Capitol. . . The Lee theatre, following its policy of one "art" film a month, playing "The Titan" with the 30-minute feature "Birth of the Ballet." . . "Without Pity" and "Where Danger Lives" at the Booker T for a split week with "Walk Softly Stranger" and "My Friend Irma Goes West" at the Walker. . . Neighborhood's Ridge drive-in at Charlottesville opens March 16.

SAN ANTONIO

A recent survey made in Corpus Christi shows that Gulf Coastal city now has over 1,200 television receivers in operation in that area. . . Linnie Stillwell opened his theatrical booking office in the Houston Building here. . . Making a personal appearance in Fayetteville, Texas, under the auspices of the Future Farmers of America was San Antonio's own Red River Dave, film, radio, stage, recording and TV star. . . Frank Flores, assistant booker, Clasa-Mohme film exchange, back at his desk following a battle with old man "flu." . . The same film office recently screened "Mariachis" in colors with Tony Badu. It is one of the best musicals to come out of Mexico in quite some time. . . One of the few exhibitors in town to book Latin-American pictures was L. E. Harvey, manager of the Falcon Theatre, Falcon Dam, Tex.

SAN FRANCISCO

San Francisco was the locale for the filming of Universal's "Fiddler's Green." Here with director George Sherman were Richard Conte, Stephen Mccally, Charles Bickford,



Gladys Green, operating manager of the Paramount Theatre, Kansas City, Mo., confers with Bob Hope on plans for the United Cerebral Palsy Association campaign, of which Hope is national chairman. The picture was taken at the Paramount Studio where Hope took time out from his starring appearance in "My Favorite Spy" to greet afflicted youngsters. Miss Green was a Hollywood visitor.

Alex Nicol, Shelley Winters and author Ernest Gann (San Francisco novelist). . . On the exploitation front, Perry Lieber, RKO publicity chief and Producer Sam Weisenthal headed a Hollywood contingent consisting of Dick Powell, June Allyson and Rhonda Fleming for the purpose of advertising "Cry Danger" which opened at the Golden Gate. . . Al Dunn after 22 years in theatres on Market street has been appointed managing director for the city's latest vaudeville undertaking, the Downtown. . . New shows in town are "My Outlaw Brother" and "Rogue River" at the Golden Gate, "The Magnificent Yankee" at Loew's Warfield, and "Sugarfoot" at the Fox. . . Hams Kolmar reported he has been engaged to handle "Cyrano de Bergerac" engagements in Arizona, New Mexico and Texas.

ST. LOUIS

"Born Yesterday" opened at the Missouri and received plaudits from the critics and the fans. Balmey weather over the week-end helped quicken local business. . . "At War With The Army" finished its fifth week and even throughout the end of its extended stay managed to keep the cash registers clanging. . . Besides "Born Yesterday" new openings both downtown and on Grand Avenue included "Abbott and Costello Meet the Invisible Man" at the Fox; "The Sun Sets At Dawn" at the Shubert and "Steel Helmet" at Loew's State. "The Enforcer" and "Gambling House" take a trip downtown for a second week at the Ambassador. "Three Guys Named Mike" moved from State to Loew's Orpheum for a third week. "Bitter Rice" completed what the exhibitor terms "its first big month" at another downtown house. "The Mudlark," which opened simultaneously at two west-end art theatres is packing them in.

TORONTO

The two films, "Emergency Wedding" and "Under the Gun" were billed to open together at the Downtown, Glendale, State, Scarboro and Mayfair. Other openings this week had "The Thirteenth Letter" at the Odeon Toronto, "Great Missouri Raid" at Shea's, "The Magnet" at the Odeon Hyland, "Right Cross" at the Victoria and Eglinton, "Vengeance Valley" at Loew's, and "Magnificent Yankee" sharing the bill with "That Midnight Kiss" at the University and Nortown. . . "Born Yesterday" remained for a fourth week at the Imperial and "Tomahawk" continued for a third week at Loew's Uptown. . . "Harvey" in its second showing at the Odeon Fairlawn, Humber and Danforth stayed for a second week. For their second showing, "Never A Dull Moment" and "Edge of Doom" are being billed together at the Tivoli and Capitol theatres.

VANCOUVER

Syd Western opened his new 325-seat Oliver theatre at Williams Lake in the interior. The new building replaces the old Oliver. . . Mel Gow, Famous Players' supervisor at Nanaimo, was elected a director of the Canadian Cancer Society in the Vancouver Island City. . . H. H. Simmons, Vancouver architect who built several Odeon theatres in British Columbia, was re-elected vice-president of the Royal Architectural Society of Canada. . . Snow and icy conditions hit attendance at Vancouver theatres during the latter part of last week. The cold spell, which was the worst since 1903, slowed down three pictures, "Kim" at the Orpheum, "Harvey" at the Vogue, and "Call Me Mister" at the Capitol. Also playing: "Midnight and Dawn" at the Cinema, "I'd Climb The Highest Mountain" at the Strand, "The Great Manhunt" at the Dominion, "Southside 1-1000," plus stage show, at the Hastings, "Undercover Girl," at the Fraser and Plaza, "Faust and the Devil" at the Studio, and a pair of re-issues, "The Fighting Seabees" and "Seven Sinner" at the Paradise. . . Many drive-ins preparing for spring reopening.

WASHINGTON

New openings included: "Branded" at the Warner; "Hitler's Love Life" and "Passion's Payment" at the Metropolitan; "Undercover Girl" at the Capitol; "Steel Helmet" at RKO Keith's; "Hoboes in Paradise" at the Little; "Henry V" at the Playhouse; "I'd Climb The Highest Mountain" at the Playhouse. Holdovers included "So Long at the Fair" at the Trans-Lux; "Of Men and Music" at the Dupont; and "Mudlark" at the Plaza. Carryover for the week was "Kim" at the Columbia. . . The Variety Club of Washington had a very successful luncheon in honor of the new D.C. Commissioner, F. Joseph Donohue. Nearly 500 attended, with many of the district's top personnel in attendance, as well as members of the Variety Club, and representatives of the business and professional life of the capital. . . Joseph Cohan, salesman with 20th-Century Fox for many years, has joined the Republic Pictures staff as salesman. . . Hy Bettinger, with Monogram as a salesman, has resigned to work for Southern Wholesalers as sales promotion manager.

PHONEVISION IS CALLED ANSWER TO CHARITY PRAYER

CHICAGO: Last week, Eugene F. MacDonald, president of Zenith Radio and Phonevision's father and mother, said Phonevision could be a "tremendous boon to charity" with some philanthropic organization profiting millions within a period of a few hours. He explained it thus:

"In the name of the Red Cross or some such organization, a championship fight could be viewed on television sets all over the country at \$2 per set. In addition to huge profits for the promoters and principals, the charity would undoubtedly realize up to \$10,000,000 in a single night."

All this was an aftermath of Mr. MacDonald's statement that if Phonevision receives approval by the Federal Communications Commission after April 1, when the 90-day Chicago test is concluded, one of Zenith's first actions will make a bid to televize into private homes subscribing to Phonevision, the 1952 Kentucky Derby. The revenue would run into millions, he said, adding that the event would have 20,000,000 spectators besides those at Churchill Downs.

Mr. MacDonald also said baseball could realize millions from Phonevision, as he has predicted for the film industry. Former Baseball Commissioner A. B. "Happy" Chandler used bad judgment by selling the television rights for \$6,000,000 for six years, he said. "Phonevision, if approved, would net baseball \$6,000,000 for just one game."

Mr. MacDonald had one other athletic activity which he felt could be immeasurably benefited by Phonevision, college football. Recently Mr. MacDonald demonstrated Phonevision to delegates from universities, and he said the reaction was favorable. Tom Hamilton, president of the National Collegiate Athletic Association, was quoted by Mr. McDonald as saying: "In the presenting of sporting events on television without harm to the financial structure of college athletics, I feel that the development of Phonevision will make television all the more valuable."

Next week, Zenith will begin experimenting with midnight showings to replace the 2 P.M. screenings which thus far have drawn the smallest audiences.

Demolition Cost Part of NPA Cost Determination

WASHINGTON: In computing construction costs to see whether or not a building project comes within the \$5,000 Government limitation, the expense of demolishing any existing construction preliminary to the new construction must be included, the National Production Authority ruled today. This was one of a long series of "explanations" of the M-4 order which the agency announced in a press release. Another "explanation" said a builder must apply to NPA for an exception to the N-4 order if it should become apparent that costs will exceed the small job exemption of \$5,000 on a construction project that was started with the expectation that costs would run below that figure. Construction must be halted until NPA has acted, the agency stated.

Malco Opens New House, Two Others Near Ready

Malco Theatres, Inc., opened a new 850-seat theatre, the Malco, in McGehee, Ark., last week. M. A. Lightman, president of the company, announced that the Crosstown theatre, a 1,400-seat house now being built in Memphis, will be opened May 15. Malco also plans to open an 850-seat theatre in Helena, Ark., during May, he said.

Eagle Lion Classics To Hold Sales Meetings

Eagle Lion Classics will hold a series of two-day regional sales meetings at its home office in New York beginning March 19. B. G. Kranze, vice-president in charge of

distribution; William C. MacMillen, Jr., president; Milton E. Cohen, general sales manager; and Howard LeSieur, director of advertising, publicity and exploitation, are among the executives who will address the meetings to be attended by division, district and branch managers from exchanges throughout the country. The dates of the meetings are: March 19-20, eastern division; March 21-22, midwestern division; March 23-24, southern division; March 27-28, western division.

Los Angeles Theatre Files Anti-Trust Suit

The Leimert theatre, an independent neighborhood house in Los Angeles operated by Dave Bershon, J. W. Kennedy and Vivian Korner, is involved in an anti-trust suit filed by the owners in Los Angeles Federal Court against eight major distributors. The complaint asks \$1,600,000 in damages, and charges discrimination in clearances.

HOLLYWOOD AND USO COORDINATE EFFORTS

The Hollywood Coordinating Committee and USO Camp Shows, Inc., met in Hollywood this week to coordinate their efforts in entertaining service men at camps, hospitals and other military installations. George Murphy headed the Hollywood group. Abe Lastfogel represented the USO at the meeting. The groups will meet again to work out details.

Louis Lifton Dies at 52

Louis S. Lifton, national director of advertising and publicity for Monogram and Allied Artists, died suddenly March 10 at the Cedars of Lebanon Hospital in Hollywood, where he had undergone brain surgery the day before. He was 52.



Louis Lifton

Mr. Lifton became ill as he prepared to leave for the studio Wednesday morning, and the illness was diagnosed as a brain tumor. He rallied from the operation and appeared to be recovering, when he

suffered a relapse.

Mr. Lifton had held his post since Monogram was reorganized in 1936. Before that he had been an eastern story and talent executive with Republic. His earlier film associations were with Educational World-Wide, British-International and MGM.

He was born in New York and attended Columbia University. Subsequently he joined a number of newspapers including the *Chicago Tribune*, the *Brooklyn Eagle* and the *New York Times*—all before he became a member of the motion picture industry.

Funeral services were held Tuesday at the Church of the Reformation at Forest Lawn. His widow, father and mother, sister and three brothers survive.

Carl Louis Gregory, 68; Was Cinematographer

Carl Louis Gregory, 68, a pioneer cinematographer in Hollywood, died March 11 at his home in Van Nuys, Cal. In his early years Mr. Gregory worked with Thomas A. Edison and later lectured at Columbia University and did Technicolor research. Subsequently, he was appointed as the consulting engineer with the Kislun Corporation, a post he held from 1936 to 1939. He was also a member of the Society of Motion Picture and Television Engineers and the Royal Photographic Society, in London. His widow and five sisters survive. Mr. Gregory died following a long illness.

Herman Chrisman

Herman Chrisman, 45, branch manager for Columbia in Memphis, died March 13 of a heart ailment. Services were to be held Wednesday. Mr. Chrisman had been with the company for the past 20 years. His widow, one daughter, his mother and two sisters survive.

Carl N. Johnston

Carl N. Johnston, owner of the Grand Theatre, Red Oak, Ia., died of a cerebral hemorrhage in Omaha March 8, while visiting the Monogram exchange.

Ohio Drive-In Theatres Unit Elects Boudouris

Al Boudouris, of the Tower theatre in Elyria, was elected president of the Ohio Drive-In Theatres' Association at its spring meeting held last week in Columbus. The association voted Horace Shock, who owns drive-ins at Delphos and Van Wert, vice-president. The association also voiced its opposition to a proposal to reinstate Ohio's 3 per cent admission tax and agreed to fight a state resolution which would make Eastern Standard Time mandatory in Ohio. Other officers elected at the meeting were: Mrs. Ethel Miles, secretary, and Jack Armstrong of the Schwyn theatres in Delphos and Portage, treasurer. Lou Ratner, Paul Swingle, Carlos Crum, Ken Veach, Horace Adams, Frank Nolan, Jim Dempsey, Ray Watts, Frank Yassenoff, Eddie Rabb and Jack Steadman were elected to the board of directors along with the officers.

Gamble to Move Main Office to Milwaukee

Gamble Enterprises, headed by Ted R. Gamble, will move its headquarters to Milwaukee within a few weeks, it is learned. Mr. Gamble's most important remaining theatre interests are located in Milwaukee.

The company established headquarters in New York two years ago, after Mr. Gamble sold his Pacific Northwest theatres and acquired Monarch Theatres. Mr. Gamble recently disposed of his half interest in four

SMART SPONSOR

It's hard to believe, but there is such a thing as a considerate sponsor. Station KECA-TV, the Hollywood outlet for the American Broadcasting Company, recently instituted a mammoth movie program, consisting of four consecutive films. The show runs for five hours. The last hour is sponsored, appropriately enough, by the manufacturer of a lotion to soothe the eyes. That's the one product that should appeal to those hardy few who are able to stick it out to the bitter end.

of Indianapolis' five first run theatres to B. D. Cockrill of Denver. Several months ago, he acquired four west coast theatres which had been dropped by National Theatres under its divestiture procedure.

Mr. Gamble returned to New York this week from Palm Springs, where his brother operates a recently acquired radio station. Another brother, Lou Gamble, executive of Gamble Enterprises, has left for Milwaukee to establish headquarters there.

Board of Review Meeting Set

The National Board of Review of Motion Pictures has scheduled its forty-second anniversary conference for April 5 and 6 in New York City.

Windsor Appeals Ruling In Walbrook Trust Suit

Attorneys for the Windsor Theatre Co., in Baltimore, have submitted a 50-page appeals brief to the Fourth Circuit Court of Appeals in Washington, attacking a ruling by District Court Judge Chestnut in its case against the Walbrook Amusement Co., and its owners. Judge Chestnut quashed the treble damage and injunctive suit last year on the ground that the distributors—who had been accused of conspiring with Walbrook to keep first run film from the Windsor—had "exercised their undoubted and important right to select their customers" and "to continue their long previously satisfactory business with the defendants." The main point of the Windsor attorney's appeal brief was that Walbrook, even though it "conspired with each respective distributor apart from the other distributors," accomplished the result of excluding the Windsor from first neighborhood runs in the area.

"All About Eve" in Repeat Run in Philadelphia

"All About Eve" played a return engagement at the Fox, first run Philadelphia theatre, starting March 16. Harold Seidenberg, managing director of the theatre, said he had booked the Academy Award contender a second time to capitalize on the awards and commendations won by the picture since its original showing at the Fox.



**COLUMBIA PICTURES ANNOUNCES THAT
PRINTS OF "THE BRAVE BULLS" ARE AVAILABLE
IN OUR EXCHANGES FOR SCREENING**

Columbia Pictures presents **ROBERT ROSSEN'S**
Production of

THE BRAVE BULLS

with **MEL FERRER** • Anthony Quinn
Eugene Iglesias • Jose Torvay • Charlita and introducing **MIROSLAVA**

Screen Play by John Bright • Based upon the novel by Tom Lea • Produced and Directed by **ROBERT ROSSEN**

ELC Forms "Art" Unit

The appointment of Charles Amory as head of Eagle Lion Classics' new "art" films sales unit was announced last week by B. G. Kranze, vice-president in charge of distribution for the company.

The initial allocation to the department consists of 11 British films, but future product may come from France, Italy and other foreign countries. The assumption is that this type of picture is most suitable for the "art theatre" screen and should be handled with this in mind.

The new ELC unit is patterned, to a considerable extent, after the Prestige Film unit once operated by Universal-International.

Pictures turned over for immediate handling by the new sales unit include: "So Long at the Fair," "The Blue Lamp," "The Late Edwina Black," "Paper Gallows," "Taming of Dorothy," "Perfect Woman," "Cairo Road," "Golden Salamander," "They Were Not Divided," "Scott of the Antarctic" and "The Gay Lady."

Bill Cuts Ticket Tax

A bill cutting amusement taxes from three to two per cent passed the West Virginia Senate last week and went on to the House for action there. The proposed tax reduction would affect West Virginia cities with home rule taxing powers.

Short Product in First Run Houses

NEW YORK—Week of Mar. 12

ASTOR: Gerald McBoing Boing.....Columbia
Heart Throbs of Yesterday.....Columbia
Feature: Fourteen Hours.....Universal

CAPITOL: Champion Jumpers.....Columbia
Screen Director.....Warner Bros.
Feature: Three Guys Named Mike.....MGM

CRITERION: A Switch in Time.....Columbia
Canned Feud.....Warner Bros.
Feature: The Groom Wore Spurs.....Universal

PARAMOUNT: Farmer and the Belle.....Paramount

Country Cop.....Paramount
Top Flight Tumbling.....Paramount
Feature: Molly.....Paramount

RIVOLI: Strategy for Victory.....20th-Fox
Stage Struck.....20th-Fox

Screen Director.....Warner Bros.

Feature: The 13th Letter.....20th-Fox

ROXY: Woodman Spare That Tree.....20th-Fox

Tee Girls.....20th-Fox

Bird of Paradise.....20th-Fox

STRAND: Rabbit Every Monday.....Warner Bros.

Animal Antics.....Vitaphone

Wanderers Return.....Warner Bros.

Feature: Storm Warning.....Warner Bros.

CHICAGO—Week of Mar. 12

STATE LAKE: The MGM Story.....MGM

Feature: Three Guys Named Mike.....MGM

GRAND: A Letter to a Rebel (This Is America!).....RKO

Feature: Bedtime for Bonzo.....Universal

Columbia Stock Options Now Non-Transferable

Columbia this week modified its stock option agreements with Joseph A. McConville and A. Schneider, Columbia vice-presidents, making the options non-transferable. At the same time, the company granted Irving Briskin, executive producer, an option on 5,000 shares, also non-transferable, as a consequence of his having signed a seven-year employment agreement last October.

Mr. Briskin's option, which will continue for the duration of his employment contract, is subject to approval by the company's stockholders. If they fail to ratify the option,

he has the right to terminate his employment. Mr. Briskin's option is exercisable at \$14 per share. This price may be decreased in the event of dilution of Columbia's common stock. Mr. Briskin's employment contract was effective January 1. On January 3 the market price of Columbia's common on the New York Stock Exchange was \$13 per share.

Under the new agreement, the three executives may transfer their options only by will or the laws of descent and distribution. Mr. Schneider was granted his 12,500-share option March 4, 1948. Columbia gave Mr. McConville a 5,000-share option June 25, 1948.

Schneider Joins Leaders In Joint Defense Appeal

Samuel Schneider, vice-president of Warner, last week accepted in New York the post of associate chairman of the amusement division of the Joint Defense Appeal, the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith. Barney Balaban, president of Paramount Pictures, and Jack Cohn, executive vice-president of Columbia, are serving with Mr. Schneider as associate chairmen in the drive to raise \$6,000,000 in the New York area. Herman Robbins is division chairman. The Joint Defense Appeal also named Al Lichtman, 20th Century-Fox vice-president, chairman of the home office committee, and A. J. Balaban, managing director of Roxy theatre, New York, chairman of the talent committee.

Livingston Retains Nebraska TOA Post

The Nebraska Theatre Owners Association reelected Robert Livingston, of Lincoln, president at last week's meeting in Grand Island. The group also elected the following officers: William Miskell, Omaha, vice-president; Ralph Falkinburg, Lexington, treasurer, and Avis Rutherford, Grand Island, secretary. Named to the board of directors were: Howard Kennedy, Ralph Ayre, Mons Thompson, Wallace Kemp and Bill Osterberg.



Ads like this are appearing in 58 National Magazines and 93 Sunday Newspaper Supplements totaling 185,761,000 circulations.

"What the picture did for me"

Allied Artists

THERE'S A GIRL IN MY HEART: Lee Bowman, Elyse Knox—A very nice little musical that could have done much better business in Technicolor. It did below average gross in my situation. It has a good story and some of the good old songs. The patrons who came to see the picture were entertained and pleased, but you have to get them inside the theatre to please them. Played Wednesday, Thursday, February 14, 15.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Columbia

MARK OF THE GORILLA: Johnny Weissmuller, Trudy Marshall—Speaking of surprised—this picture broke all records at this theatre for the month of February of any year since we have been in business. Perhaps the beautiful weather accounted for the huge crowd. Nevertheless, I recommend this picture to any action house and think the producers made a mistake when they took Johnny Weissmuller out of Tarzan pictures. They sure like him here. Played Sunday, February 25.—Pat Fleming, Gail Theatre, Round Pond, Ark.

PETTY GIRL: Joan Caulfield, Robert Cummings—A musical in color, reminiscent of "The Girl From Jones Beach." No outstanding tunes in this one, but there are several fairly good sequences, and, of course, Miss Caulfield in a bathing suit. But where was that gold number on the beach in a sunset that appeared in the publicity stills? Played Tuesday, Wednesday, January 30, 31.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

TRAVELING SALESWOMAN, THE: Joan Davis, Andy Devine—This Joan Davis production refutes the oft-heard Hollywood complaint that studios don't do right by their comedians by not allowing them to dictate their material and stories. Presumably Miss Davis was in charge, and it is one of the sorriest "comedies" that ever has been made. Not even fit for television. Played Sunday, Monday, February 18, 19.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

Eagle Lion Classics

DESTINATION MOON: John Archer, Warner Anderson—I ballyhooed this picture somewhat by telling the patrons of the bargain I had to offer them. "Think of it," I said, "a trip to the moon and back for only 35c. Don't forget, we make the first trip 3 P.M. Sunday." A good many "passengers" were on hand and the journey was successful indeed. Played Sunday, February 18.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—This had us baffled. It is a close transcription to film of the stage play, even improved somewhat through expansion and additional action, but the people didn't like it. Reasons given ranged from dislike of Betty Hutton to the opinion that the male lead should have been played by Gene Autry. It's a great picture and every song is a hit. We're curious about its reception in the small U. S. towns. Played Thursday, Friday, February 8, 9.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

ANNIE GET YOUR GUN: In spite of the fact that for opposition there was a church card party Sunday night and a free Ford vaudeville show in Auditorium Monday night, I had outstanding business all three nights. I do not desire to say what my box office was for fear the film company will raise my anti, but I will say I have had heftiest every meal since. Played Sunday, Monday, Tuesday, February 25, 26, 27.—Leo W. Smith, Elk Theatre, Elkton, S. D.

BLOSSOMS IN THE DUST: Greer Garson, Walter

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

PIDGEON:—This picture gave me the highest midweek gross in two years—B.O. 150 per cent. A masterpiece—by all means play it. Would be O.K. for Sunday. Played Wednesday, Thursday, January 10, 11.—Leo W. Smith, Elk Theatre, Elkton, S. D.

FATHER OF THE BRIDE: Spencer Tracy, Joan Bennett, Elizabeth Taylor—A somewhat worn plot outlining the hazards of putting on a wedding. The jokes in this are really old. Tracy walks through his part in his usual competent way; Miss Bennett is a pleasure to watch as always, but Miss Taylor cannot act. Played Tuesday, Wednesday, January 23, 24.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

FATHER OF THE BRIDE: Spencer Tracy, Joan Bennett, Elizabeth Taylor—If we could always get pictures as good as this, the sheriff would never padlock our front door. Played Sunday, Monday, February 18, 19.—Leo W. Smith, Elk Theatre, Elkton, S. D.

KEY TO THE CITY: Clark Gable, Loretta Young—At last a good Gable picture. Plenty of comedy and action plus romance—all of the special Gable variety. It's a good small town picture on a level that every one can understand and enjoy. A few more pictures like this and Clark will be back on the top where he belongs. Played Sunday, Monday, February 18, 19.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

KING SOLOMON'S MINES: Deborah Kerr, Stewart Granger—This is a natural for any situation. The color and photography are wonderful, and some of the scenes are tense and exciting. Although this grossed above average in my situation, the box office potential was not nearly reached because of fog so thick that one couldn't see half a block. I'm bringing it back again for one day in April. Played Sunday, Monday, February 11, 12.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Monogram

BIG TIMBER: Roddy McDowall, Lynn Thomas—This film pleased our largest Saturday attendance to date. However, it was a give-away—not the picture—that drew the crowd. Nevertheless, this product brought forth many fine comments and I am sure gave Roddy McDowall many new fans. Played Saturday, February 17.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Paramount

FANCY PANTS: Bob Hope, Lucille Ball—This remake of "Ruggles of Red Gap," which is altered to fit Hope's peculiar talent, is a not-so-funny picture. However, the customers liked Lucille Ball and got a few laughs from the better slapstick sequences. Played Thursday, Friday, January 18, 19.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

LET'S DANCE: Betty Hutton, Fred Astaire—I have heard the picture was not up to standard, but many of my patrons thought it very good and most entertaining. As in "Annie Get Your Gun," Betty Hutton does another great job of acting. She's terrific—what pep and enthusiasm! Played Thursday, Friday, March 1, 2.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MR. MUSIC: Bing Crosby, Nancy Olson—Just an average three days on this picture. Some of the comments were good; others were not very good at all. Played Sunday, Monday, Tuesday, February 4, 5, 6.—Fred Culler, Langley Theatre, Hampton, Va.

SEPTEMBER AFFAIR: Joan Fontaine, Joseph Cotten—A very fine picture indeed, worthy of good play time and pleased my audience thoroughly. Very fine acting and good story. Played Sunday, Monday, February 25, 26.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SUNSET BOULEVARD: Gloria Swanson, William Holden—We expected a lot more of this picture, after the advance build-up and the knowledge of the record-breaking attendance in the big cities in the States. This must have been due to curiosity about Gloria Swanson, for the film itself is highly over-rated and has a hollow story. It isn't up to its several good performances. Played Sunday, Monday, January 21, 22.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

TRIPOLI: Maureen O'Hara, John Payne—There is action and good color in this epic of the Marine Corps. I grossed below average for the change, but most of the people who saw this one were pleased. The desert and sand storm scene certainly made the patrons thirsty. With extra advertising on the Marine Corps angle, this one should do O. K. Played Sunday, Monday, February 4, 5.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

RKO Radio

ARMORED CAR ROBBERY: Robert Sterling, Adele Jergens—A compact little feature that pleased my action fans. Business below average. Played Friday, Saturday, February 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CINDERELLA: Walt Disney Characters—We doubled this with "Treasure Island" and had capacity attendance at three performances. This is probably Disney's best cartoon feature since "Snow White and the Seven Dwarfs." The animals are entrancing, though the human characters are not as much so. The imagination and artistry in this are inspired. Played Thursday, Friday, February 1, 2.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

GUNGA DIN: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr.—Business was good on this one, but it was an epic in entertainment. Every one of its 117 minutes was filled with action, comedy and suspense. Played Tuesday, Wednesday, January 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JOAN OF ARC: Ingrid Bergman, Jose Ferrer—A mammoth cast in a spectacular picture that is drawn out to display the Bergman histrionics. It should have ended with Joan's climactic conquest of the British, but it was carried through her trials and final execution. Heavy and somber, it was excellently done throughout. Played Thursday, Friday, February 15, 16.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

SHE WORE A YELLOW RIBBON: John Wayne, Joanne Dru—I would call this a pretty poor attempt at film making. Performances only average at best, color gaudy and unrealistic and a definitely stupid story. The only action consisted of chasing a group of horses and a long trek to nowhere and back. Just because the slogan, "Movies Are Better Than Ever," is making its rounds, is not enough reason to believe it. The poor ones are still being made. We have to say for them and it hurts, believe me. Played Friday, February 16.—Fred J. Hutchings, Community Theatre, Leader, S.W., Canada.

TREASURE ISLAND: Bobby Driscoll, Robert Newton—We had this for a New Year's Eve preview and brought it back for two more days. This is wonderful and has everything, including a faithful picturization of the book. The backgrounds look authentic and all (Continued on following page)

(Continued from preceding page)

hands are right out of Stevenson's inkwell. We were proud to recommend this one. Played Thursday, Friday, February 1, 2.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

Realart

HERE COMES THE CO-EDS: Bud Abbott, Lou Costello—According to the fans, these old Abbott & Costello pictures are funnier than the new ones. It did O. K. for me. Played Friday, Saturday, February 23, 24.—Pat Fleming, Gail Theatre, Round Pond, Ark.

KEEP 'EM SLUGGING: Bobby Jordan, Dead End Kids—Business was good on this reissue which had the usual rough and tough action throughout it. Played Friday, Saturday, February 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WHO DONE IT? Bud Abbott, Lou Costello—All through these reissues of Abbott and Costello aren't doing half the business they used to do, they still do above average for mid-week. Plenty of laughs in this one. Played Tuesday, Wednesday, 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

RANGER OF CHEROKEE STRIP: Monte Hale, Paul Hunt, Alice Tilton—The lack of color has lessened interest in this series. However, the story in this feature is better than the usual run of the mill series western. The kids like Hale, but the adults weren't overly impressed. Played Monday, February 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

SHOWDOWN, THE: William Elliott, Marie Windsor—Interesting western, but a bit too long for my situation on Friday-Saturday. It has sufficient action to satisfy. We had several good comments from the patrons on this one, especially the ladies. Average business. Played Friday, Saturday, March 2, 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulabelle & Scotty—It's too bad the weather couldn't have been better. I would have loved to have packed the theatre. Republic has a good series here, even if they are reissues. The farm and small town trade love pictures of this type, and if I had more like them, perhaps my patrons would trade in their TV sets for theatre tickets. Good for any small town, and if you let 'em know you've got it, they'll sure pile in. Played Friday, Saturday, February 16, 17.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter, George Sanders—In my opinion this just isn't a small town picture. The acting might have deserved the Academy Award, but offhand I can think of over a dozen other pictures that pleased more and did much better business. See it and use your own judgment.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

BEAUTIFUL BLONDE FROM BASHFUL BEND: Betty Grable, Cesar Romero—Here is a case where we disagree with the reviewer's stand. This is the first "Grable" picture since "Mother Wore Tights" that has shown us any semblance of a crowd. Our crowd ate this up. There wasn't the usual amount of dancing and singing in this one and perhaps that is why our patrons liked it. Grable can't sing and it was retching not to have to listen to her. Comedy rather forced in spots, but the crowd liked it and that means something. Played Friday, February 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

DANCING IN THE DARK: William Powell, Mark Stevens, Betsy Drake—While in Florida this year I received my February bookings and noticed we had this picture booked. I wrote our office to have the booker take it out, but he said "No," so I didn't argue, but I feel I was more right than wrong. It's not for a small town. We didn't do extra business, only normal mid-week. Coloring is good, and William Powell has drawing power, but the tempo was too slow. Yes, Herb, I feel you were wrong, but won't hold it against you because you are a good booker and study this column religiously. Played Wednesday, Thursday, February 14, 15.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

FIREBALL, THE: Mickey Rooney, Pat O'Brien—Something different—the story of the roller skate races. Very well done and interesting throughout. Business was average and the picture seemed to please those who attended.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—A marvelous picture. My attendance was small, but good reason to be as college exams are on this week. Town meeting at our theatre on March 6th, but those who came made it a point to tell me how very, very fine it was and in turn told their friends. It's exceptional. Played Sunday, Monday, Tuesday, March 4, 5, 6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MISTER 880: Burt Lancaster, Dorothy McGuire, Edmund Gwenn—A nice little sentimental film about

a kindly old counterfeiter. They liked it fine, and the honoree go to Mr. Gwenn for showing the youngsters how to act. Played Tuesday, Wednesday, February 13, 14.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

MUDLARK, THE: Irene Dunne, Alec Guinness—In a college town this was perfect. My attendance was very good indeed, and thought it an unusually fine picture. Hats off to Fox—they sure make 'em! Played Sunday, Monday, Tuesday, February 18, 19, 20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

TWELVE O'CLOCK HIGH: Gregory Peck, Hugh Marlowe—This proved standing for us—the first night extra good, the second night dropped 50% due to a storm. Still a good bet. Played Monday, Tuesday, February 12, 13.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

WABASH AVENUE: Betty Grable, Victor Mature, Phil Harris—Backstage musical in color, no better and no worse than any other Grable picture of recent vintage. This time Victor Mature and Phil Harris are doing the battling over her. No hit songs. Played Tuesday, Wednesday, February 6, 7.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

WABASH AVENUE: Betty Grable, Victor Mature, Phil Harris—This was a nice entertainment, but far from Betty's best picture. We did average Monday and Tuesday business. Bad roads and Lent didn't help any. Played Monday, Tuesday, February 26, 27.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

United Artists

JIGSAW: Franchot Tone, Jean Wallace—This was one of the few times I was thankful for bad weather. The picture is definitely N. G. for small towns and if you have it bought, I would advise you to get rid of it. As for the scenery, which the reviewer said didn't appear, well if you blinked your eyes you just wouldn't see them. Business was rock-bottom and most of those who did come stayed for the second show to try to figure out the poor plot. Played Tuesday, February 13.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

SO YOUNG, SO BAD: Catherine McLeod, Paul Henreid—An excellent exploitation feature that did good mid-week business. People like to see an adult film filled with action such as this one. Similar to "Caged" (WB). Played Tuesday, Wednesday, January 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal International

FRANCIS: Donald O'Connor, Patricia Medina—A good comedy about a talking Army mule that had them laughing throughout. It inspired much conjecture as to the method of inducing such realistic actions in the part of the mule. Played Tuesday, Friday, January 25, 26.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

KANSAS RAIDERS: Audie Murphy, Marguerite Chapman—Action packed film filled with outlaws that have pleased the children year after year. As a result, business was excellent because it attracted the adults too. Played Sunday, Monday, February 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MILKMAN, THE: Donald O'Connor, Jimmy Durante—I made a mistake getting this on Sunday and Monday. I thought the two stars would attract more attention. They didn't. The show was fairly funny. Played Sunday, Monday, January 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SHAKEDOWN: Howard Duff, Brian Donlevy—A good, complete cast and a well paced story made this one a natural. Business was excellent too. Too bad Universal doesn't keep the running time on these below 75 minutes for double-billing. Played Friday, Saturday, January 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WYOMING MAIL: Stephen McNally, Alexis Smith—This was a lovely Technicolor picture, but having the annual Rotary Mistroil Show as competition took the wind out of our sails—to a new low weekend. However, I still think you should play it. Played Friday, Saturday, March 2.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Warner Bros.

BARRICADE: Dane Clark, Raymond Massey—Brutal action, swell Technicolor and a good story are the ingredients of "Barricade." I played it Friday-Saturday and did average business, but the high film rental wasn't justified. Even with the different story, I would say it's just a good western in color that should be sold at a low-bracket rental—color doesn't mean enough here to cause a price boost. Played Friday, Saturday, February 16, 17.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

BREAKING POINT, THE: John Garfield, Patricia Neal—This is one remake that didn't suffer in the process. With the locale shifted and the addition of one character, this new version of "To Have and Have Not" is action-filled and suspenseful. It was

well received here. Played Sunday, Monday, February 11, 12.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—This compares very favorably with "Robin Hood" and surpasses "The Black Rose." However, costume pictures have no draw here, and on top of this, the weather was bad. The patrons who did come liked it and I did too, but I'm through with shows of this type. If you do have it bought and costume pictures aren't too popular, I suggest you play it either midweek or Friday-Saturday and try to sell it to the high school history teacher. Played Wednesday, Thursday, February 14, 15.—Carl F. Neitzel, Juno Theatre, Juneau, Wisconsin.

PRETTY BABY: Dennis Morgan, Betsy Drake—Once again Miss Drake enunciates her way through her part as though she had just graduated from elocution school. Not much to recommend this picture which deals with a fey young lady who carries a doll about in order to get seats on the subway. Played Sunday, Monday, February 4, 5.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

TASK FORCE: Gary Cooper, Jane Wyatt—I previously heard several good comments on this war picture, so took a chance. It's a good picture about our Navy in the Pacific during World War II. Much money was spent on the making. Very realistic and partly in color, but 116 minutes is entirely too long for a picture of this kind. Business 90%. Played Sunday, March 4.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Shorts

Columbia

KORN KOBBLEERS: Variety Favorites—This one is just made for the small town and rural patronage—corny, but good.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

LOVE AT FIRST BITE: Stodge Comedy—These screwballs really bring out the laughs.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SLIP AND A MISS, A: All Star Comedy—Don't fail to book this one in. It's a scream. Everybody talked about it. Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

PEACHY COBBLER, THE: Technicolor Cartoon—Not nearly up to par with the other MGM cartoons.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Monogram

SCHOOL'S OUT: Little Rascals—In my estimation this one is the worst so far played in this series.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Paramount

CARIBBEAN ROMANCE: Musical Parade—Well worth anyone's playing time—it's good.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

RKO Radio

EXPECTANT FATHER: This Is America—About the best "This Is America" I've ever seen.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

FOOTBALL PAY-OFFS: Sports Review—Very good, especially where football is well liked.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

JUST A LITTLE BULL: Terrytoon—This was real cute and the kids loved it on the weekend.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Warner Bros.

ROYAL RODEO, THE: Technicolor Special—Very good re-release from W.B. with John Payne and Scotty Beckett as a little boy. This was well received by my patrons.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

ITOA Convention Set

The Independent Theatre Owners of Arkansas will hold its 38th annual convention May 7-8-9 at the Hotel Marion in Little Rock, Ark., according to an announcement last week by the executive committee.

FOREIGN REVIEW

ORPHEUS

Discina International Films—French with English subtitles

That select little group of high-brows who like their meaning obscure and their pictures full of mysticism will like "Orpheus" and give it their patronage. The fact that poet-author Jean Cocteau wrote and directed the film should give it added prestige and the name of Jean Marais further enhances its value. Cocteau says: "When I make a film it is a slumber and I dream." His pictures reflect that state of mind in their delight with the supernatural, aided by the realistic trick photography of the cinema art. In "Orpheus" Cocteau once again treats the subject of death, which appears in the beautiful form of Maria Casares and is called "The Princess." Phrases of obviously deep meaning are thrown about carelessly for the audience to pick up and digest. Recurrent is the theme that life, from the very beginning is death. Mirrors, always one of Cocteau's favorite preoccupations, symbolize this rather morbid trend of thought. Through a mirror Marais, in love with death, enters the world beyond, and returns from it. To do this, he uses a pair of rubber gloves, which may or may not mean something. Photographically, and from the point of performance, this picture should be a definite boon to the art houses. Audiences should put on their thinking caps. The film is full of hidden meaning, giving one the feeling of reading a book without understanding any of the printed words in it. Presumably this provides ample food for interpretative conversation and patrons are made to feel wise and worldly with the polished double-talk. Running time, 86 minutes. General audience classification. Good.—F. H.

BURIED ALIVE

(La Sepolta Viva)

Casolaro Films—Italian with English subtitles

The audience is subjected to unnecessary views of suffering in this story, during the Garibaldi era in Italy, about a rascal Royalist and his mistress who scheme against his two helpless relatives. A mother and daughter are persecuted by their Royalist stepbrother who wants control of their money and lands at any cost. When they rebel the mother is slowly poisoned and dies trying to save her daughter from the family dungeon in which the stepbrother has imprisoned her. The girl is eventually rescued, after a wearying chase, by her sweetheart. The latter had left her to join Garibaldi's advancing army. The acting is as good as can be achieved with the commonplace script. The production by Falco Landati, and direction by Guido Brignone are adequate. The title of the picture seems to be as much of a drawback as some of the plot. Generally, the quality of the film is below the general level of recent Italian offerings. Running time, 83 minutes. Adult audience classification. Fair.—D.A.K.

MIQUETTE

Discina International Films—French with English subtitles

Danièle Delorme is a charming girl and Louis Jouvet a great actor but both cannot rescue this antiquated bit of nonsense. Meant as something of a caricature of the strolling player, the attempt at light-hearted tom foolery just never comes off under the uncertain hand of director Henri-Georges Clouzot. There is a naive simplicity about the whole thing that is disarming—including the asides to the audience—but on the whole the humor is thick and the situations forced to the extremes. Because of the cast, the picture may look good to some of the art audiences but even there it may find rough sledding. Running time, 83 minutes. General audience classification. Fair.—F. H.

IN NEWSREELS

MOVIE TONE NEWS, No. 21—UN advances in Korea. A-bomb spies on trial. "Big-Four" talks in Paris. Winter training for Japanese police. Beach fashions. Winter sports in Germany. Baseball.

MOVIE TONE NEWS, No. 22—Allies force Reds toward Thirty-eighth Parallel. Truman works on vacation. Naval guns made in Washington. Press photographers choose queen. Pan-American unity hailed at Argentine Olympic games.

NEWS OF THE DAY, No. 255—MacArthur foresees stalemate in Korea. Marines welcomed home. "Big-Four" parley in Paris. New Japanese police force. Baseball, horsefencing, ski jumping.

NEWS OF THE DAY, No. 256—UN advance in Korea. Holiday for Truman. Guns for defense. Dachshund paradise. Pan-American Olympics.

PARAMOUNT NEWS, No. 56—Japan trains new police force. "Big-Four" deputies meet in Paris. Pawnshop owner not criminals. Korea Marines return. Fashions. Baseball camps.

PARAMOUNT NEWS, No. 59—Spring. Cabinet changes in England and France. Typewriter—key to new world of art. Expansion of fleet approved. The Han River. Argentine wins Pan-American games.

TELENEWS DIGEST, No. 10-B—Korea report. President Truman vacations. "Big-Four" deputies in Paris. Japan's new police force. State Department's information campaign. Influenza epidemic. Unique travel system in German town. Price stabilizer interviewed.

TELENEWS DIGEST, No. 11-A—Ernest Bevin resigns. Mud slows UN in Korea. Rita Hayworth on the Riviera. William Green on labor and mobilization. Ex-convict shows inventions—guns. Navy has new three-inch gun. Police discover Red arsenal in Italy. France denies trouble in Morocco. Turtle fishing in Florida. College humor in New York.

UNIVERSAL NEWS, No. 47—Report from Korea. "Big-Four" in Paris. New Japanese police force. Francis, the mule, and Bonzo get awards. Olympic ski-bopols. Dodgers train.

UNIVERSAL NEWS, No. 48—Korea. Naval guns. Press photographers crown queen. Animals in the news. The Pan-American games.

WARNER PATHE NEWS, No. 60—Marines and planes smash foe in Korea. "Big-Four" parley. Death sentence for President's would-be assassin. Ancient tribal rite for African chief. Easter seal poster girl. Fashions. Sports.

WARNER PATHE NEWS, No. 61—U. S. crosses the Han. Mass production of Thunder jets. "Raton Pass" premiere. Bavaria: dachshunds' paradise. Milton, Mass., Children's church. Polar bear puppy. Pan-American games in Argentina.

Breakston and Stahl Set Six New Productions

George Breakston and C. Ray Stahl, who recently produced two films in Japan with frozen yen, announced in New York last week that they had scheduled six productions in almost as many countries for the next three years. During their visit to New York from Tokyo, they discussed with RKO Radio exploitation arrangements for "Tokyo File 212," which that company will release. They also arranged for distribution for "Unmei." Recently filmed in Japan, it stars Martha Hyer, former RKO contract player, and Byron Michie, Australian actor. Mr. Breakston, who heads his own releasing company in Japan, co-produced and co-directed the picture with Mr. Stahl, who wrote the original story and screenplay.

"At War with the Army" to Get Saturation Booking

Paramount will give "At War with the Army," the Martin and Lewis film, a saturation booking at 45 Loew's theatres in the Greater New York area during Easter Week. A. W. Schwalberg, president of Paramount Film Distributing Corp., announced last week that theatres throughout Manhattan, Brooklyn, the Bronx, Long Island, Westchester and Northern New Jersey would play the film after its neighborhood openings before Easter at the Paradise and Valencia theatres.

SEC Reports RKO Holding Of Hughes

WASHINGTON: Howard Hughes held 929,020 shares of RKO Pictures Corp. common stock while a trustee held 929,020 shares of RKO Theatres Corp. common stock when the RKO divorce went into effect January 2, the Securities and Exchange Commission reported last week from headquarters here.

The commission's report, which dealt with trading in film company stocks by officers and directors, covered transactions reported between January 11 and February 10, 1951.

The report showed that Noah Dietrich owned 1,000 shares of RKO Radio stock; Ned E. Depinet 35,000 shares; Edwin J. Smith, Jr., 100 shares, and J. Miller Walker 600 shares. Sol A. Schwartz owned 500 shares of the theatre stock. All other officers and directors of both companies reported that they owned no stock when the divorce took effect.

Mr. Dietrich later reported selling his 1,000 shares, while Mr. Walker bought 2,400 shares, boosting his holdings to 3,000 shares. Ben Fleming Sessel reported selling 100 shares of theatre company common, leaving 100.

Maurice Newton was reported as selling 6,605 shares of Paramount Pictures common stock, reducing his holdings to 1,000 shares.

At Universal, Nathan J. Blumberg bought 600 common shares and now owns 700 common shares plus warrants for 31,900 shares. Alfred E. Daff bought 2,000 shares of common stock and 100 shares of four and a half per cent cumulative preferred. These are Mr. Daff's total holdings. Preston Davie sold 600 shares, leaving his holdings at 1,409 shares. John J. O'Connor has 100 common shares and 200 preferred shares, after selling 100 shares of preferred. Daniel M. Sheaffer sold 100 shares of common stock and retained seven shares.

Leonard H. Goldenson bought 300 shares of United Paramount Theatres common stock, boosting his holdings to 2,450 shares. He also holds 250 shares jointly with his wife.

Harry Cohn reported giving away 25,968 shares of Columbia common stock, retaining 123,485 shares of common and 400 shares of preferred. Lewis S. Rosenstiel said he had no Columbia stock when he became a director.

Walter L. Titus, Jr., acquired jointly with his wife 250 shares of Republic Pictures common and 100 shares of preferred stock. Mr. Titus now owns 2,240 shares of common and 100 shares of preferred stock jointly with his wife.

Legion Approves Seven Of Nine New Films

The National Legion of Decency this week approved seven of nine new films reviewed. Placed in Class A-1, morally unobjectionable for general patronage, were: "Navy Bound," "Silver City Bonanza" and "Stage to Tucson." Listed in Class A-2, morally unobjectionable for adults, were: "Cuban Fireball," "The Fat Man," "Lullaby of Broadway," and "Oh! Susanna." In Class B, morally objectionable in part for all, were: "House on Telegraph Hill" because it "tends to condone immoral actions," and "Inside Straight" because it "reflects the acceptability of divorce" and contains "suggestive sequences."

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 99 attractions and 6,798 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 41 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
All About Eve (20th-Fox)	41	28	65	28	6
American Guerrilla in the Philippines (20th-Fox)	15	59	56	15	—
At War With the Army (Para.)	41	11	1	—	—
Bedtime for Bonzo (U.I.)	—	—	3	—	5
Between Midnight and Dawn (Col.)	—	—	7	14	12
Bitter Rice (Lux)	12	3	—	—	—
Born to Be Bad (RKO Radio)	—	5	20	20	12
Born Yesterday (Col.)	16	13	2	—	—
Branded (Para.)	7	35	22	1	—
Breaking Point, The (W.B.)	—	—	22	33	35
Breakthrough (W.B.)	23	62	36	3	—
†California Passage (Rep.)	—	1	1	1	1
Call Me Mister (20th-Fox)	3	9	13	—	—
†Cause for Alarm (MGM)	—	—	—	1	10
Company She Keeps, The (RKO Radio)	—	—	1	5	—
Copper Canyon (Para.)	12	62	73	31	7
Dallas (W.B.)	17	31	19	14	—
Dark City (Para.)	—	—	6	15	24
Deported (U.I.)	—	—	—	1	11
Devil's Doorway (MGM)	3	13	56	14	6
Dial 1119 (MGM)	—	—	4	5	8
Emergency Wedding (Col.)	1	2	15	16	7
Enforcer, The (W.B.)	—	1	2	4	—
Fancy Pants (Para.)	7	54	78	34	25
Fireball, The (20th-Fox)	1	2	20	37	24
Flying Missile, The (Col.)	—	—	1	10	5
For Heaven's Sake (20th-Fox)	3	10	50	32	40
Frenchie (U.I.)	3	18	61	2	1
Fuller Brush Girl, The (Col.)	4	14	24	13	3
†Gambling House (RKO Radio)	—	—	2	3	—
Glass Menagerie, The (W.B.)	—	10	5	24	56
Great Manhunt, The (Col.)	—	—	2	6	4
Great Missouri Raid, The (Para.)	2	8	8	2	—
Grounds for Marriage (MGM)	1	2	29	20	28
Halls of Montezuma (20th-Fox)	9	34	11	—	—
Harriet Craig (Col.)	—	5	17	37	20
Harvey (U.I.)	19	36	50	15	2
High Lonesome (E.L.C.)	—	1	14	15	3
Highway 301 (W.B.)	1	4	7	4	—
Hit Parade of 1951 (Rep.)	—	—	2	4	4
I'd Climb the Highest Mountain (20th-Fox)	24	2	4	—	—
I'll Get By (20th-Fox)	3	59	84	22	1

	EX	AA	AV	BA	PR
Jackpot, The (20th-Fox)	5	41	63	42	30
Joan of Arc (RKO Radio)	—	1	1	3	11
Kansas Raiders (U.I.)	1	15	26	8	—
Kim (MGM)	13	16	12	18	—
King Solomon's Mines (MGM)	176	49	25	3	—
Last of the Buccaneers (Col.)	—	—	8	6	6
Let's Dance (Para.)	—	13	57	63	6
Mad Wednesday (RKO Radio)	—	—	6	6	22
Magnificent Yankee, The (MGM)	—	—	—	3	3
Man Who Cheated Himself, The (20th-Fox)	—	—	—	3	3
Milkman, The (U.I.)	—	17	33	13	4
Miniver Story, The (MGM)	—	2	34	50	73
Mrs. O'Malley and Mr. Malone (MGM)	—	6	18	28	13
Mister 880 (20th-Fox)	—	21	73	66	9
Mr. Music (Para.)	2	39	74	35	8
Mudlark, The (20th-Fox)	—	—	2	4	5
Mystery Submarine (U.I.)	—	4	13	5	2
Never a Dull Moment (RKO Radio)	—	17	38	20	23
Next Voice You Hear, The (MGM)	1	3	4	31	42
No Way Out (20th-Fox)	1	7	16	19	31
Operation Pacific (W.B.)	7	20	29	15	—
Pagan Love Song (MGM)	3	44	50	27	1
Prehistoric Women (E.L.C.)	—	5	8	—	—
Red Shoes, The (E.L.C.)	3	24	3	8	12
Right Cross (MGM)	—	8	26	43	7
Rio Grande (Rep.)	3	31	82	41	13
Rocky Mountain (W.B.)	—	17	36	30	11
Saddle Tramp (U.I.)	7	51	24	9	1
Samson and Delilah (Para.)	12	21	5	—	3
†Second Woman, The (U.A.)	—	—	6	4	—
September Affair (Para.)	—	5	7	—	—
Short Grass (A.A.)	1	3	3	1	—
Sleeping City, The (U.I.)	—	1	8	12	19
Stage to Tucson (Col.)	—	—	2	2	—
Stars in My Crown (MGM)	96	47	92	23	—
Steel Helmet, The (Lippert)	12	10	6	1	—
Storm Warning (W.B.)	2	2	7	5	—
Sugarfoot (W.B.)	—	—	7	—	—
*Sunset Boulevard (Para.)	13	24	27	29	47
Surrender (Rep.)	—	—	—	8	4
Tea for Two (W.B.)	12	41	67	16	5
Three Husbands (U.A.)	—	—	4	5	—
Three Secrets (W.B.)	—	9	34	17	22
To Please a Lady (MGM)	15	51	57	19	6
Torahawk (U.I.)	2	11	8	—	—
Tripoli (Para.)	—	10	77	49	5
Two Flags West (20th-Fox)	11	19	67	32	1
Two Weeks—With Love (MGM)	1	26	96	17	13
Undercover Girl (U.I.)	—	1	3	8	6
Vendetta (RKO Radio)	—	1	2	5	3
Vengeance Valley (MGM)	—	11	5	1	—
Walk Softly, Stranger (RKO Radio)	—	2	24	27	9
Watch the Birdie (MGM)	1	22	52	12	9
West Point Story, The (W.B.)	1	20	45	18	2
Where Danger Lives (RKO Radio)	—	6	13	14	14
Women on the Run (U.I.)	—	—	4	17	7
Wyoming Mail (U.I.)	1	7	20	14	13

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

The Most Difficult Task of the Year

DURING several weeks prior to the annual judging for the Quigley Awards competition, as reported in this week's issue of the HERALD, we have a job to do that is surely the most difficult of the year. It involves the final sorting and selection of the entries that will be on display at the Waldorf, for the inspection of a panel of industry leaders who act as judges.

Through four quarters of the previous year, we have accumulated more than can possibly be seen in the time allocated by so many judges. But the process of preserving the survival of the fittest prompts the keeping of too, too many, and it is a hard task to simmer down this list of finalists to those on view.

So, we print on this editorial page, each year, our explanation of the necessary process, and the apologies and regrets that come with having to discard those, least likely to succeed, in the final selection. We keep more than enough, for you can never tell what the choice will be when the year is ended. There can be only three winners, out of fifty or more that survive.

In our Round Table mail, from the four corners of the world, and through fifty-two weeks in the year, we come to know our members personally, and to have intimate knowledge of their problems, their hopes and aspirations, their great ambition to become outstanding showmen and to prove it by example. Thus, it hurts when this group of finalists is selected. It hurts because we know the hard work, the striving, that has gone into the preparation.

The news pages of the Round Table are an opportunity for credit from this desk, for many whose campaigns and the evidence of their showmanship, hasn't quite made the grade in the highly competitive Grand Award finals. In the news columns, we can partially compensate some of these hard-working and eager contenders for their efforts. We can report what they are doing, how they are meeting their responsibilities as showmen at the point of sale, for the encouragement of others.

THANKS TO JUDGES

May we express our thanks and appreciation to the distinguished panel of judges, drawn from the top echelon of film industry, who served this week at the Waldorf in the 17th Annual Judging for the Quigley Grand Awards, and who also served in four quarterly judgments, through 1950. On the occasion of the annual judging, upwards of eighty home office executives and specialists view the exhibits.

It is pleasant to note a greater degree of interest in the high brackets; it is even more pleasant to see a greater number of entries than ever before, proving a revival in showmanship at all levels of the industry. Today, the Round Table has upwards of 3,500 active members, the largest number in history, and we are proud of the work that is turned in.

On both sides of the Atlantic, and around the world, there is renewed interest in showmanship, with greater rewards and greater incentives, for men who apply their skills for better business. The drive is on, here and elsewhere, and it's largely from compulsion. Those nice, easy, free-wheeling days are about over, for it's back to work, to meet new competition, and preserve the movie habit.

Q In keeping with RKO Theatres' experiment of playing outstanding stage attractions, the RKO Lincoln theatre in Trenton, presented the Ballet Russe de Monte Carlo, with its company of 100, including corps de ballet and symphony orchestra. The house was sold out a week in advance for the single performance. We recall, something more than 30 years ago, as manager of the Auditorium theatre, Coatesville, Penna., presenting Madame Louise Homer, the concert star, and paying her \$1,200 in hard cash for an hour of warbling, which event was also sold out in advance.

Q From Paul E. Glase, manager of the Embassy theatre, Reading, Pa., comes the 14th edition of his excellent brochure, "Lest We Forget"—a compilation of final curtain calls for notables of the theatrical profession in the year just passed. It is worthy of highest praise that a theatre man in a Pennsylvania city, on his own initiative and at his own expense, should publish this dignified and distinguished memorial to those in his own business who have passed on. He provides an answer to Richard Mansfield's oft-quoted question: "When the curtain has fallen for the last time and only the unseen spirit hovers in the wings, what book will speak of all the mummer did and suffered in his time?"

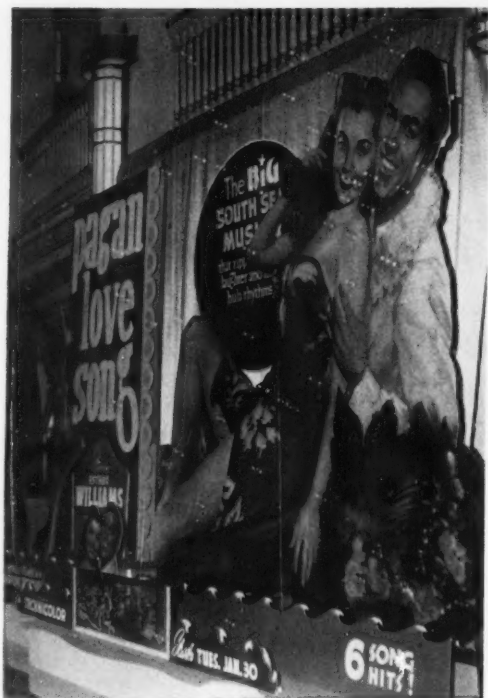
This may or may not be in similar vein, but perhaps it is the moment to be reminded of an ancient practice that should no longer apply in these days of modern devices. We refer to the passing of great stars of stage and screen, whose world audience is much greater than it was in other generations. Now, through the magic of photography and electronics, the appearance and the voices of the stars has been recorded for posterity, and we may see and hear them often, in their famous roles.

But do we? Unfortunately something seems to block this outlet for expression. We are sure that nothing would so greatly please the "spirit hovering in the wings" than the knowledge that after his final curtain, from the living stage, there would still be new audiences.

Then why do we submerge the stars, and forget them, while such authentic and desirable records still remain? An author, profiting by the invention of movable type, knows his books will live forever. Then why not utilize our modern arts for the same advantage? The country needs the return of Will Rogers, and Al Jolson, and a host of others, who need never accept a final curtain while their names may still light theatre marquees, and their art delight new audiences.

—Walter Brooks

Inside and Out- Displays Count



Cobby Stewart, manager of the Grand theatre, Topeka, Kansas, built this adaptation of a 24-sheet cut-out for lobby display. It's different because it has a continuous stream of chemically blown bubbles, floating upwards from the base.



Boy Scouts had plenty of fun, posing as "Indians" for lobby display at Loew's Valentine theatre, Toledo, Ohio. Abe Ludacer says they not only enjoyed the "acting" stunt, but rehearsed and gave an "Indian Dance" in the lobby.



The world premiere of "I'd Climb the Highest Mountain" in Atlanta was something to write about; and we've heard from old friends in Georgia. Above is a window display in one of Atlanta's great stores, Davison's, on Peachtree Street.



John Conhaim, manager of the Hollywood theatre, East Orange, N. J., arranged this fine window display with Doop's, exclusive department store, that never gives free display.



Dick Feldman, manager of Schine's Paramount theatre, Syracuse, contributes this excellent inner-lobby display, made by his own sign shop, for "The Groom Wore Spurs."

THE AWARDS

(Continued from page 16)

be the creation of an annual award by exhibitors for the picture that "gave the most entertainment for the least money." Pointing out that economical production was as important to exhibitors as to producers, he said that such an award, if given wide publicity, would benefit all branches of the industry and would help as much toward good public relations as do the Academy Awards and those now given by other agencies.

Cites Pictures Which Cost Little and Did Well

"We should get together to determine who makes better pictures at the least cost. Universal has done a wonderful job in this respect. So did Robert Lippert with 'The Steel Helmet' which was made at a cost of \$109,000. Republic's 'Sands of Iwo Jima' was another that did well at the box office."

Mr. Rhoden minimized television competition as being only one of many competing factors but he pointed out that the real danger lies in the advertising methods used both for television and by other advertisers using the television medium.

In this connection he pointed out that if the industry had any top level leadership in showmanship it could imitate such things as the cigarette manufacturers' medical study technique. For the purpose he invented a comparative "eye and sleep test" devised to show the comparative effects on ten men of looking at ten hours of television and two and one half hours of motion pictures.

Sees Press Agency Weakness at Top

"There has been a let-down of press agency at the top level of the industry," the speaker concluded. "We have nobody to speak for us; nobody to go out and find out facts for us; nobody to represent us on an industry level. I hope this function will be fulfilled by COMPO. But if it isn't somebody else will have to do it."

"People love things theatrical, and we have robbed the public of the thrill they get from the build-up of our business. Let's bring Hollywood to Main Street. Everybody else puts on shows. Let us put on a show. Let's get a spokesman. Let's put the circus back on the road. Maybe we can call it the COMPO parade."

"Royal Wedding" on Stage At Loew's, Baltimore

Jack Sidney, publicist for Loew's Baltimore theatres, put over a promotion for "Royal Wedding" which will include a wedding on stage, at the Century theatre. William Howard, a local dance studio director, engaged in exploitation for the picture, is also engaged to his assistant, Mary Radwell, and they will celebrate the opening day of "Royal Wedding" with a real wedding, before a full audience. Picture landed in the *Baltimore News-Post* and Jack says the full campaign for the picture will be a honey.

MANAGERS' ROUND TABLE, MARCH 17, 1935

The Committee of Judges

Following is an alphabetical list of the industry executives who served as judges at the 17th annual Quigley Awards competition, held at the Waldorf-Astoria Hotel in New York, Monday of this week:

PAUL ACKERMAN, advertising & publicity director, Paramount International

LEON BAMBERGER, sales promotion manager, RKO Radio Pictures

EMIL BERNSTECKER, district manager, Wilby-Kinney Theatres

DAVID BLUM, publicity director, Loew's International

SID BLUMENSTOCK, advertising director, Paramount Pictures

LIGE BRIEN, exploitation manager, Eagle Lion Classics

RICHARD BROUS, legal department, Fox Midwest

DENNIS CARLIN, advertising manager, Republic Pictures

MILTON E. COHEN, general sales manager, Eagle Lion Classics

SAMUEL COHEN, foreign publicity director, United Artists

RICHARD DE ROCHEMONT, The March of Time

OSCAR A. DOOB, general theatre executive, Loew's Theatres

EDWARD C. DOWDEN, advertising-publicity department, Loew's Theatres

STEVE EDWARDS, director of advertising and publicity, Republic Pictures

ERNEST EMERLING, advertising and publicity director, Loew's Theatres

LYNN FARNOL, public relations executive

MELVIN L. GOLD, director of advertising and publicity, National Screen Service

HARRY GOLDBERG, advertising and publicity director, Warner Theatres

LARRY GRABURN, advertising director, Odeon Theatres of Canada

E. C. GRAINGER, president, M. A. Shea Theatrical Enterprises

BEN H. GRIMM, advertising manager, RKO Radio Pictures

CHARLES HACKER, administrative assistant, Radio City Music Hall

WILLIAM J. HEINEMAN, vice-president in charge of distribution, United Artists

B. G. KRANZE, vice-president in charge of national distribution, Eagle Lion Classics

TED LAZARUS, advertising manager, Eagle Lion Classics

HOWARD LESIEUR, national director of advertising and publicity, Eagle Lion Classics

HENRY A. LINET, sales promotion manager, Universal International

LARRY LIPSKIND, foreign publicity director, Columbia

JEFF LIVINGSTON, eastern advertising manager, Universal International

GEORGE LYNCH, head film buyer, Schine Circuit

HARRY McWILLIAMS, exploitation manager, Columbia

HARRY MANDEL, national director of advertising and publicity, RKO Theatres

SIDNEY MESIBOV, director of exploitation, Paramount Pictures

SEYMOUR MORRIS, advertising and publicity director, Schine Circuit

JAMES R. NAIRN, director of publicity and public relations, Famous Players Canadian

RUTGERS NEILSON, foreign publicity director, RKO Radio Pictures

JOHN J. O'CONNOR, vice-president, Universal International

JERRY PICKMAN, acting national advertising and publicity director, Paramount Pictures

DON PRINCE, director of publicity, RKO Radio Pictures

HARLAND RANKIN, Rankin Enterprises, Canada

ELMER RHODEN, president, Fox Midwest Amusement Corp.

WILLIAM F. RODGERS, distribution vice - president, Loew's

JONAS ROSENFELD, advertising manager, Twentieth Century-Fox

SIDNEY SCHAEFER, director of media and printed advertising, Columbia

LOUIS W. SCHINE, secretary-treasurer, Schine Circuit

CHARLES SCHLAIFER, public relations executive

SILAS F. SEADLER, advertising manager, Loew's

MILTON SILVER, executive assistant, Republic

GEORGE SKOURAS, president, Skouras Theatres

A. W. SMITH, JR., distribution vice-president, Twentieth Century-Fox

DAN TERRELL, director of exploitation, Loew's

PHIL WILLIAMS, sales manager, March of Time

FRANCIS M. WINIKUS, advertising manager, United Artists

MAX E. YOUNGSTINE, vice-president and national director of advertising and publicity, United Artists

Australian Manager Joins Our Club

G. B. Fullwood, who went to Australia to study farming and ended up as a theatre manager, joins the Round Table, after several of his entries for the Quigley Awards have attracted favorable attention from our judges. He comes from a long line of artistic and educational backgrounds in England, and shows his competence and understanding in his handling of showmanly

problems. With his biographical information, he encloses some specimens of his good newspaper advertising, and a picture for our Overseas page. His advertising for the Empire theatre, Duedin on the south island of New Zealand, has been outstanding because it has the typographical quality of the *New York Times*, which is our American authority for type styling in newspaper use. The New Zealand paper doesn't permit anything larger than 12-point in the amusement columns, so he repeated the title.

Schuessler Gives Talk

Leo Schuessler, manager of the Rex theatre, Sheboygan, who has a flair for newspaper treatments as well as public speaking, makes a regular practice of addressing his local "Better Films Council" and conducting their activities along constructive lines. The tear sheet which he sends from the *Sheboygan Press* proves that he leads in this discussion of motion pictures and film matters. Television was on the agenda, and he told his audience of the prospect of theatre television and the effect on theatre attendance, giving it the "lift" that is desirable in presenting the movie side of the story. He also listed a number of pictures by name that are coming to Sheboygan and the Rex theatre. Promotion of good films is part of the council, and the cooperation of the local theatres is highly appreciated.

Leo also includes a copy of an "Outline Appreciation of Motion Pictures," which is apparently used by members of the Council in their personal judgment of motion pictures, to bring out all the essential facts and elements for consideration. This includes, under 15 headings and subheads, the basis for appreciation of everything that goes into a picture, the work of the producer, director, scenarist, cast, and the adaptation from other media. Also, discussion of purpose, authenticity, photography, music, research and character development, with ratings for reviews, advertising and presentation.

Danville, Va., Manager Sells "Steel Helmet"

A. B. Cogsdale, manager of the Virginia theatre, Danville, Va., sends photos of his excellent displays for "The Steel Helmet" which he created himself and which have excellent poster value, made from cut-outs. He says the picture added up to one of the biggest grosses he ever had, and comments "if you don't sell your shows today, you'll be looking at them, while patrons stay home and look at their television".



Putting the pressbook on television is probably just a modern version of nailing the pressbook to the lobby door, so folks can read all about it. But it makes a nice appearance, and it gives a local and popular radio commentator his opportunity.

DISTINGUISHED GUESTS



Bill Hastings, who does everything for "Brotherhood Week" that's right for time and place, here proves that he has the right people, at the RKO Orpheum theatre, Denver, to celebrate this annual occasion. From left to right, Bill himself, Paul Raynaud, former premier of France, his principal speaker, and Dr. Everett A. Clinchy, of the National Conference of Christians and Jews, at the Towne Club dinner.

Dick Feldman Ties In With Red Cross Rally

Dick Feldman, manager of Schine's Paramount theatre, Syracuse, took advantage of the opening rally dinner for the 1951 Red Cross campaign in Syracuse, by presenting Jack Carson, on a personal appearance visit in connection with the world premiere of "The Groom Wore Spurs" as a guest at the dinner, and for plenty of newspaper publicity. Local newspapers, including both religious and foreign language press, gave him plenty of tear sheets to submit as evidence of the campaign. The Red Cross circulated a neat booklet, cut in the shape of a cross, with credit to the theatre for the star's appearance on their program.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name
Position
Theatre
Address
City
State
Circuit

Absolutely No Dues or Fees

School Aid For 'Kim'

James A. Carey, manager of Loew's theatre, Evansville, Indiana, made good use of school bulletins put out by *Scholastic* magazine in his advertising for "Kim." The bulletin, headed "Another Fine Picture Recommended by Scholastic Magazines," was posted in fifty schools. Also, 5,000 book-marks, printed both sides with advertising illustration and theatre playdates, were distributed to libraries. And 10,000 imprinted napkins were used by local restaurants.

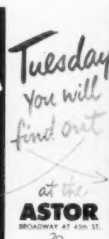
A local newspaper columnist seems to have gone all out for the picture, or maybe it was for Laurette Luez, who started his enthusiasm. He gave her a biographical sketch, and then followed up with no less than four more by-line columns, plugging the picture. If all this resulted from the personal appearance of Miss Luez in Evansville, it must be admitted that her visit paid off in publicity. Personal ads asked for any person who remembered Rudyard Kipling's trip to America, and offered them free tickets. Radio plugs followed up this lead, and included desirable school and library tieups.

Newspaper Publicizes John Barrymore, Jr.

Harry Wiener, manager of Schine's Eckel theatre, Syracuse, promoted the *Syracuse Post Standard* into running a quick contest for readers to identify the profile of a young actor, making his first appearance in Syracuse in "High Lonesome." Response was so terrific that the newspaper gave John Barrymore, Jr., an additional story, based on several thousand replies.

Four-way Tiein

Bob Morris, manager of the Town theatre, Baltimore, had a four-way tiein for "Born Yesterday" with department stores, dance studios, music and jewelry shops, with soda fountains also serving "Born Yesterday" sundaes on the side. Suggestions found in the pressbook provide inspiration for many desirable commercial tieups.



Specimen of teaser advertising for "Fourteen Hours" used in New York for the world premiere at the Astor theatre. Copy was repeated over and over again in metropolitan newspapers, and this shows how the repetition was re-doubled with close attention to playdates. You can adapt this advertising style for your own city.

MOTION PICTURE HERALD, MARCH 17, 1951

RULES OF THE

QUIGLEY AWARDS

Q TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

MANAGERS' ROUND TABLE, MARCH 17, 1951

National Pre-Selling

M-G-M's radio transcription series, "The Story of Doctor Kildare," now circulating to radio stations through M-G-M Records, has been singled out for commendation by the National Society for Crippled Children and Adults. The 29-year-old nationwide organization, with 2,000 affiliates in the 48 states, services more than 20,000 children suffering from cerebral palsy. The film and radio series has also been praised by the American Red Cross for its effect in deepening the understanding of services provided by the sale of Easter Seals, with due appreciation to Lew Ayers and Lionel Barrymore for their imaginative interpretation of the needs of crippled children.

Redbook for March will feature "Seven Days to Noon" as the "Picture of the Month." Florence Somers, the magazine's feature editor, will bestow praise on four other top films, Universal's "Tomahawk," Eagle Lion's "Oliver Twist," M-G-M's "Royal Wedding," and Paramount's "The Mating Season."

A six-fold tieup between 20th Century Fox's "Follow the Sun" and Foot-Joy golf shoes will saturate 10,000,000 members of the golfing world with special material on the Ben Hogan film. Seventy-five thousand postcards will be sent to members of golf clubs, with follow-up letters going to 2,200 golf "pros," and 8,000 Foot-Joy catalogues and more than 10,000 posters going to sporting goods dealers and department stores. Country clubs, public golf courses and professionals throughout the country will also promote the picture.

Six television trailers, running from 20 seconds to one minute, have been prepared by Columbia for the Technicolor production of "Valentino." Trailers feature the stars, Anthony Dexter, who is said to be like the original "Rudy," and Eleanor Parker, as one of many women in his life. Dramatic highlights are accented and the selling approach is intended to bring out the romantic and nostalgic quality of the film. Trailers are now available in both 16mm. and 35mm.

Paramount's "The Redhead and the Cowboy" will be given novel publicity as a result of a tieup with Copley Fabrics, Inc., who will create a montage of scenes from the picture, including shots of Glenn Ford, Edmond O'Brien and Rhonda Fleming, printed directly on a French crepe Copley fabric which can be fashioned into dresses, scarves, blouses, etc. These photoprints will also be available to manufacturers for use on satins, fluorescents and sharkskins, and should be a cue for exploitation tieups at the point of sale. Theatre staff employees can be attired in the new material to show goods in advance of playdates.

Almost 1,000,000 persons in every part of the country have already asked to see Robert Stillman's "Queen for a Day" as a result of the elaborate pre-selling campaign which has been waged since Feb. 12, when Mutual Broadcasting launched its three-week, day-to-day program urging listening audiences to send signed postcards, requesting tickets for the premiere of

the picture in their city. The network's 500 stations concluded their search for the "Queen City" on March 2 and announcement of the winning situation will follow, with a personal appearance of the entire "Queen for a Day" radio troupe on the local MBS station.

Twentieth Century-Fox can claim the quadruple smash of the year in publicity promotions, with the front cover and 14 pages in LIFE, this week. That's right, we said the cover and fourteen pages, with LIFE's handling of two major film stories, as editorial matter, which is worth about \$19,500 a page at space rates. Theatre managers are often complimented for the promotion of cooperative pages in local newspapers. Some of those in Charlie Einfeld's department of "Men and Women of 20th Century-Fox" are entitled to a 21-gun salute for the biggest promotion in national magazines in this or any previous year. The LIFE cover features Paul Douglas, star of "Fourteen Hours" while the "Picture of the Week" compares the film treatment with this factual event, and the longest article in the book hails the talents of Joseph L. Mankiewicz, for his skills as writer-director of "All About Eve" and "No Way Out" with the observations of fourteen of his industry friends.

An important tribute to the 20th Century-Fox "Bird of Paradise" promotion campaign has come from the Retail Division of the Bureau of Advertising, which has named the plan "an outstanding example of motion picture merchandising at the local level." A special bulletin heralding the campaign is being sent by the Bureau to hundreds of member newspapers, urging their complete support. Specifically, advertising managers of daily newspapers throughout the country are urged to set up special sections in which various items can be assembled for the greatest cooperative advertising benefit with local theatres.

The Garment Salesmen's Guild of New York has saluted 20th Century-Fox for its production of "I Can Get It for You Wholesale" with the sending of a formal telegram to Spyros Skouras. On behalf of the Guild, Leon Mechanic says, "May I extend to you our good wishes for the success of your presentation of 'I Can Get It for You Wholesale' and our appreciation for giving the public an insight of the inner working of the garment industry."

A series of articles to increase the fame of Hollywood's costume designers in rural America is launched in the March issue of Country Gentleman, under the title "Fashioned for the Stars." Series, in the women's section of the national farm magazine, offers the farm wife the chance to wear dresses like those worn in forthcoming films by leading movie actresses.

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RARE OPPORTUNITY FOR EXPERIENCED manager. Are you an aggressive showman whose attainments have not been fully rewarded and who is looking for an opportunity to really show his ability? A large eastern theatre circuit is looking for managers who can exploit and sell their attractions with zip and zeal. If you are looking for an affiliation with a future, send in your resume giving your background and an interview will be arranged. BOX 259, MOTION PICTURE HERALD.

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WANTED: SMALL THEATRES AND DRIVE-INS New England and New York. BOX 255, MOTION PICTURE HERALD.

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RCA Investment in TV \$50,000,000

The Radio Corporation has invested "more than \$50,000,000" in television research and development, E. C. Anderson, vice-president in charge of the commercial department of RCA Laboratories, told the Patent Law Association in San Francisco last week. He added that the research costs were borne "in the belief that television would become a great new American art and industry." Mr. Anderson said RCA's patent licensing policy had made it possible

for manufacturers to obtain "quickly, conveniently and economically most of the patent rights necessary for the production of practically all kinds of radio and electronic equipment."

Takes California House

Emil Palermo is now operating the Star theatre in Stockton, Cal. He formerly leased the house to Harry Hayashino, whose lease expired January 1. Mr. Hayashino is operating the Lincoln and Imperial theatres in Stockton.

Spain Granted 56 Imports Licenses in 11 Months

WASHINGTON: During the first 11 months of 1950, the Spanish Government granted 56 import licenses for feature films. Commerce Department film chief Nathan D. Golden has reported. This is based on domestic production of 35 features. Licenses for importing films are granted only to Spanish producers, with the number of permits depending on the classification of the Spanish film produced. Currently an import permit is about 1,100,000 pesetas.

The Product Digest.

Lullaby of Broadway

Warner Bros.—Plush Musical

This new entry in the field of Technicolor musicals is a commendable effort and contains a sufficient variety of ingredients to put it in the class of healthy box office. Starring Doris Day and Gene Nelson, with a strong supporting cast in S. Z. "Cuddles" Sakall, Billy De Wolfe and Gladys George, the picture should be simple selling for the enterprising exhibitor. Not only are the names of the cast worthy of gracing any marquee, but the picture's title plus a long string of popular songs of past years should provide additional exploitation material.

The songs used—and written by such long time favorites as Little Jack Little, Harry Warren, Al Dubin, George Gershwin, Cole Porter and others—can be described as the "Who's Who" of the "Hit Parade" over many years. They include: "Shanty in Old Shanty Town," "Please Don't Talk About Me When I'm Gone," "Somebody Loves Me," "You're Dependable," "You're Getting to Be a Habit With Me," "Zing Went the Strings of My Heart," "Just One of Those Things" and, of course, the still popular "Lullaby of Broadway."

There is no doubt that audiences of all ages will get a big kick out of this collection of hits, especially as they're sung and danced by Miss Day and Nelson. This duo make an excellent team—Miss Day is a superb vocalist, pert and pretty and has even learned to do a little hoofing for the picture; Nelson, a newcomer, in his first big part, possesses a pair of nimble feet and a winning singing personality.

The story line is threadbare and more might have been done with the comedy situations. The film deals with Miss Day, a performer who returns to New York in a surprise visit to her mother, Miss George, a former Broadway great who has been conquered by alcohol and is now singing in a clip joint. The efforts of De Wolfe and Anne Triola, former performers now working in the home of Sakall, who dabbles in show business, to keep Miss Day from the truth, make up the story.

The film was produced by William Jacobs, directed by David Butler, and written by Earl Baldwin.

Reviewed at the Warner screening room in New York. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, March 24, 1951. Running time, 92 minutes. PCA No. 14875. General audience classification.
Melinda Howard.....Doris Day
Tom Farnham.....Gene Nelson
Adolph Huhbell.....S. Z. Sakall
"Lefty" Mack.....Billy De Wolfe
Gladys George, Florence Bates, Anne Triola, Hanley Stafford

Soldiers Three

MGM—Kipling Army Comedy

In this film, Pandro S. Berman, producer, and Tay Garnett, director, have recaptured some of the drama and much of the comedy of the

British army in India, celebrated in story and ballad by Rudyard Kipling.

Chief acting honors go to Walter Pidgeon, an army colonel about to retire from active service. Stewart Granger, Robert Newton and Cyril Cusack, the Irish Abbey Theatre actor, furnish most of the humor as privates who have served under the same colonel for 18 years and have done much to make him grow old and weary. Led by Granger the cronies break every army regulation and have a grand time. Pidgeon and David Niven, his adjutant, have tolerated them because they are excellent fighters, and devoted in their own way to the British army.

Some of the comedy scenes are amusing in a routine way; others are quite hilarious and have a charming warmth. One typical high point is when the three companions are carried drunk into camp in a maharajah's sedan chair at the time a new colonel arrives to take command.

Toward the end there are some moments of fighting and dramatic suspense when the colonel disobeys orders and reaches an outpost fort to save a small band of his troops from being massacred by Indian revolutionists. Proceedings end on a happy note. The colonel is not to be court martialed but promoted to brigadier and Granger, who deserted to help his friends at the fort, is demoted to the rank of private he loves so much.

Once audiences get in the mood they should have a good time. The film's light entertainment should be sold on the cast names and on the name of Kipling. Greta Gynt appears briefly. The screenplay was by Marguerite Roberts, Tom Reed and Malcolm Stuart Boylan.

Scene at the home office. Reviewer's Rating: Very Good.—M. Q. JR.
Release date, April 30, 1951. Running time, 87 minutes. PCA No. 15034. General audience classification.
Private Archibald Aikroyd.....Stewart Granger
Colonel Brunswick.....Walter Pidgeon
Captain Pindemey.....David Niven
Robert Newton, Cyril Cusack, Greta Gynt, Frank Allenby, Robert Conte, Dan O'Herlihy, Michael Ansara, Richard Hale, Patrick Whyte, Movita Casteneda, Harry Lang

I Can Get It for You Wholesale

20th-Fox—Jungle on 7th Avenue

This screen adaptation of the Jerome Weidman best seller of some years ago has lost none of the flavor of its original background—the fabulous "garment center" district in New York. Shot against actual locales, with an equal portion of drama, humor and romance, the combination adds up to an immensely interesting contender for top audience appeal. The pace is well set at the start and sustained throughout by the direction of Michael Gordon.

SHOWMEN'S REVIEWS THE RELEASE CHART

The authentic workings of the colorful fashion business are shown behind the story line of Susan Hayward, an ambitious model turned designer, Dan Dailey, a brash salesman and Sam Jaffe, an expert pattern cutter who quit their jobs to enter a contract proof partnership to manufacture dresses.

The partnership proceeds smoothly, while the profits mount, until Hayward and Dailey clash temperamentally as he tries to prove his emotional superiority and meets with constant re-buffs.

Undoubtedly the greatest appreciation for the film will be in New York and other large cities where this business is so important a part of the local scene, but the plot, which is a time-proven one, can stand on its own without specific background recognition. The display of gowns and fashions will appeal to women and should suggest automatic exploitation possibilities.

The acting performances, even in the bit parts, are all good. Sam Jaffe is particularly well cast as the patient cutter who values friendship above his personal or financial gain, and credit must be given to Marvin Kaplan for his excellent humorous interpretation of a stockroom clerk trying to impress his bosses and the boss' daughter.

Sol C. Siegel does his usual fine production job.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Very Good.—DOROTHY A. KIRSTEIN.

Release date, April, 1951. Running time, 91 minutes. PCA No. 14918. General audience classification.
Harriet.....Susan Hayward
Teddy Sherman.....Dan Dailey
Noble.....George Saunders
Cooper.....Sam Jaffe
Randy Stuart, Marvin Kaplan, Harry Von Zell, Barbara Whiting, Vicki Cummings, Ross Elliott, Richard Lane, Mary Phillips, Benna Bard, Steve Geray, Charles Lane, Jan Kayne, Marion Marshall, Jayne Hazard, Aline Towne, Eda Reis Merin, Marjorie Hoshelle, Doris Kemper, Elizabeth Flournoy, Jack P. Carr, Tamara Shayne, Ed Max, David Wolfe, Harry Hines, Diana Mumby, Shirley Allard, Beverly Thompson

Bird of Paradise

20th-Fox—South Seas Idyll

Idyll and fantasy, lovely to watch, poetic to hear, insubstantial and charming, depicting a never-never land akin to those in the fairy tales of our youth, all are embodied here. Patterned after a great many South Seas dramas, it has an elusive and abiding attraction, so much so that sudden exit from the theatre may be painful. It is as much a Technicolor travelogue and lengthy documentary of a native way of life as it is a suspenseful drama. The scenes of quiet lagoons and lush jungles, sunlit waves and shores heavy with the clouds of storm themselves serve to hold interest.

The story is about Louis Jourdan's arrival with a native born Polynesian, his college friend at the latter's island home, there to assume native life, and eventually, after many trials with native customs and by native suspicions, to marry his friend's sister, Jourdan's

(Continued on following page)

(Continued from preceding page)

marriage to the sister of his friend, Jeff Chandler, is unfortunately barren of children. Their final blow is the eruption of a volcano, to which native holy man Maurice Schwartz sacrifices Jourdan's wife, Debra Paget. Knowing she has loved and been loved, her destiny fulfilled, she walks into the volcano, and Jourdan leaves.

The native cast, and the principals, lush with heavy dignified accents sustaining their roles of primitive but happy natives, perform excellently; but the main responsibility for cohesion and conviction is in the direction, script, and photography. Delmar Daves directed and wrote the screenplay, and the associate producer was Harmon Jones.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, March, 1951. Running time, 100 minutes. PCA No. 14811. General audience classification.

Andre Lawrence.....Louis Jourdan
Kahua.....Debra Paget
Tema.....Jeff Chandler
The Beachcomber.....Everett Sloane
Saunders Schwartz, Jack Elam, Prince Lei Lan, Otto Waldis, Alfred Zeisler, Mary Ann Ventura, David K. Bray, Sam Monsarrat, Violet Nathaniel, Solomon Pa

The Man from Planet X

Sherrill Corwin-Mid-Century—Melo-Fantasy

If the box office success of the films about Earth's people visiting other planets is dependable evidence of public demand, there cannot be much question about the business future of this picture about people from other planets visiting Earth. No doubt it was this line of reasoning that prompted exhibitor Sherrill Corwin to purchase this picture in completed form from its producers, Aubrey Wisberg and Jack Pollexien of Mid-Century Pictures, and to give it a test run at the San Francisco Paramount (where it opened March 9) before closing a release deal with a distributor. It was the consensus of the professional reviewers for whom he screened it in Hollywood the day before the San Francisco opening that Corwin had dealt himself acres back-to-back.

The picture, ably directed by Edgar Ulmer from an impressively literate script by the co-producers, relies, as seems to be the correct procedure in enterprises of this character, on subject matter rather than upon magnetic personalities for its pulling power.

The story opens with a New York newspaper reporter flying to a remote island off the coast of Scotland, on invitation of a scientist who is his long time friend, to cover the news of the approach of a hitherto unknown planet, which he has called Planet X. The scientist has calculated the date of its closest approach to Earth, but while they are awaiting this date they discover a torpedo-shaped conveyance in which an agent of Planet X, peacefully disposed, has landed to make preparations for further landings of X-people when the planet reaches closest proximity.

When the scientist's assistant crosses up the friendly visitor, who depends on a tank of X-atmosphere for survival, the visitor enslaves the scientist, his daughter, his assistant, and several townsfolk, by use of a mesmeristic ray. The reporter summons Scotland Yard men, then rescues the enslaved people by shutting off the visitor's supply tank, and the police blow up the visitor and his vehicle in time to prevent his signaling landing instructions to Planet X, which finally swings on past and away.

The story is by no means as incredible, fantastic and cartoon-like as the above synopsis suggests, and is handled in such a way that it builds genuine suspense and winds up with solid impact.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 70 minutes. PCA No. 15082. General audience classification.

Lawrence.....Robert Clarke
End.....Margaret Field
Raymond Bond, William Schallert, Roy Engel, Charles Davis, Gilbert Fallman, David Ormont

Oh! Susanna

Republic—Action in Dakota

General production treatment is the big feature of "Oh, Susanna," a Trucolor film which has plenty of action and enough suspense to satisfy the host of fans who like their film fare rough and tough.

Some good marquee names have been picked to head the cast, and these include Rod Cameron, Adrian Booth as the feminine lead, Forrest Tucker and Chill Wills. This is one of the major action epics of the Republic studios and Joseph Kane, as associate producer and director, has endowed every sequence with effective detail.

"Oh, Susanna" is backgrounded in 1875 when the Black Hills of the Dakota Territory were given back to the Sioux Indians by the Government. Avaricious gold rushers, meanwhile, were determined to ignore the treaty for their own selfish reasons, and here the story takes on the traditional formula.

Cameron, a U.S. Cavalry captain, is assigned to see that the treaty is upheld but Tucker's antagonism to the Indians makes it hard. The tension explodes into fierce battles with Tucker's troops wiped out. Cameron is given safe conduct as are the others in his charge. He reflects through the years the folly of unwarranted prejudice.

Charles Marquis Warren was responsible for the screenplay.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.

Release date, March 28, 1951. Running time, 90 minutes. PCA No. 14734. General audience classification.

Capt. Calhoun.....Rod Cameron
Lia Wilson.....Adrian Booth
Lt. Col. Ungert.....Forrest Tucker
Sgt. Barbydt.....Chill Wills
William Ching, Jim Davis, Wally Cassell

The Lemon Drop Kid

Paramount—By Hope Out of Runyon

This story of a guy and some dolls brings to the screen a group of the late Damon Runyon's amiable and larcenous Broadway characters as delightfully true to life as if you were sitting in Mindy's meeting them yourself. And if there is a guy or a doll in this broad land who has not met any of these characters then this is as good a place as any to start.

For one thing it allows Hope to deliver the kind of restrained comedy, based entirely on dialogue rather than situation, which made him famous. And he makes the most of it. Besides that there is a delightfully incredible story which never gets in the way of the comedy lines; there is music including the "Silver Bells" which the citizens took to their hearts instead of "Jingle Bells" last Christmas; there are faultless characterizations of Runyon's colorful citizens; and there is delectable Marilyn Maxwell as the show girl with brains but an unaccountable weakness for the Lemon Drop Kid.

Hope as the Lemon Drop Kid is innocently trying to make a dishonest buck by touting at a Florida race track when by mistake he touts the girl friend of gangster Moose Moran on a horse that loses. Now this Moose is a very determined citizen and characters who owe him money have been known to be found in the river in a cement jacket. He gives the Kid 23 days, until Christmas, to deliver the ten grand he would have won on the horse.

The Kid returns to New York but is unable to raise the money until, inspired by the Christmas spirit and the sad plight of his old friend, Nellie Thursday, the paper seller, he gets into the Santa Claus racket. To make it legitimate he claims to be raising money for the Nellie Thursday Home for Old Dolls. How he overcomes difficulties with the law, with rival gangsters who try to muscle in, and with his girl friend and eventually turns honest makes a riotous story.

The direction, by Robert Welch, catches the spirit of the Runyon story and characterizations and maintains it steadily. Producer Sidney Lanfield gives it the polish expected of a

Bob Hope picture, down to the finest detail, including a title sequence that deserves a mention on its own.

It is Hope at his best, with all the public expects of him, including the final aside mentioning Bing Crosby.

Seen at a sneak preview at Loew's 72nd Street, New York, where an audience which only a few minutes before was ungente with a serious melodrama, drowned out the dialogue with laughs. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, April, 1951. Running time, 91 minutes. PCA No. 14774. General audience classification.
The Lemon Drop Kid.....Bob Hope
Brainy Baxter.....Marilyn Maxwell
Oxford Charlie.....Lloyd Nolan
Nellie Thursday.....Jane Darwell
Moose Moran.....Fred Clarke
Andrea King, Harry Bellaver, William Frawley, Jay C. Flippen

(Review reprinted from last week's HERALD)

The Sword of Monte Cristo

20th-Fox—Alperton—Swashbuckler in Color

High adventure, intrigue and counter-intrigue, handsomely presented in Supercinecolor, keep George Montgomery and Paula Corday constantly on the move in this Edward Alperton production set in the France of Louis Napoleon III, with Miss Corday setting a new distaff high for Fairbanks-type swordplay and horsemanship. Colorfully costumed dragoons and lancers engage in lusty combat against an autumnal forest, in a sombre castle courtyard and luxurious castle interiors, with life held lightly as Napoleon's loyal subjects and disloyal aides struggle for possession of the hidden treasure left by Monte Cristo. Although the story lapses into expediency in the latter stretches, the picture in general is tailored to the proven tastes of those audiences which thrive on swashbuckling adventure.

The script and direction are by Maurice Geraghty, who concentrated on maintaining a fast, actionful pace in both. The story opens with a peasant band waylaying a royal carriage in an open forest and moves to an inn where freedom-loving rebels, headed by aristocratic Lady Christiane (Miss Corday), are planning to use Monte Cristo treasure, left in her trust, to free France from the oppression exercised by Napoleon's half-brother, played with sinister effect by Barry Kroeger. Dragoon Montgomery discovers it is Lady Christiane who, as a masked cavalier, leads the rebellion, but falls in love with her and attempts to protect her. Numerous violent clashes at arms, imprisonments, escapes, and mass struggles take place before Kroeger is exposed and the treasure is presented to Napoleon.

Edward L. Alperton was associate producer, Alfred Zimbalist, executive assistant, Jules Levy, production assistant and Jack Greenhalgh, pioneering a new Supercinecolor process, turned in a magnificent camera job.

Previewed at Grauman's Chinese, Hollywood, where the regular Tuesday night audience entered into the spirit of the picture and manifested satisfaction. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, March, 1951. Running time, 80 minutes. PCA No. 14885. General audience classification.
Capt. Renault.....George Montgomery
Lady Christiane.....Paula Corday
Master Charles La Roche.....Barry Kroeger
William Conrad, Steve Brodie, Rhys Williams, Robert Warwick, David Bond

(Review reprinted from last week's HERALD)

Abbott and Costello Meet

the Invisible Man

Universal-International

—Abbott and Costello

One of their best. The combined gags of screenplay writers Robert Lees, Frederic I. Rinaldo and John Grant are in profusion, some corny, some fast and smooth, always extracting

the most from situations one can imagine in the pair meeting and having as a friend an invisible man.

Graduated by a detective school and not too bright, Abbott and Costello on their first case are entangled in bedevils of gory crime and brutality. A prizefighter framed for murdering his manager uses disappearance serum and the two detectives to clear himself.

He forces Lou to become Lou the Looper, boxer with a devastating punch; and Bud to become manager. His plot is to force a match with leading boxer John Day. This will expose the hand of murdering gambler Sheldon Morgan. It does. The match is made. Morgan makes approaches to Lou to throw the match. The payoff is when Lou double-crosses him and

knocks out Day. Morgan attempts murder; and the comics and the police get him.

There are scenes precious and memorable. Such as those in which pudgy, little, inoffensive Lou becomes a terror because of his deadly fists. The punches are delivered, of course, by the invisible man. Or the scenes in the office of the city psychiatrist, where Lou, clever little moron, puts the psychiatrist and a squad of police to sleep. The fight itself, with Lou taking and delivering awful punishment, is a high spot.

Howard Christie has invested this with good production values. The night club, fighters' gymnasium, hotel and fight sequences all carry through virtue of lighting and photography and set the mark of first rate production, and the trick photography necessary to depict the

escapades and various stages of the invisible man is excellent. David S. Horsley was responsible for the special photography. The director, who maintains suspense as well as comedy, was Charles Lamont.

Sneak previewed at the RKO 23rd Street Theatre, New York. Solid waves of shrieking laughter were the audience's judgment. Reviewer's Rating: Very Good.—FLOYD STONE.

Release date, March, 1951. Running time, 82 minutes. PCA No. 15003. General audience classification. Bud Alexander..... Bud Abbott Lou Francis..... Lou Costello Helen Gray..... Nancy Guild Tommy Nelson..... Arthur Franz Adele Jergens, Sheldon Leonard, William Frawley, Gavin Muir, Sam Baltzer, John Day (Review reprinted from last week's HERALD)

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 739-40, issue of February 24, 1951.

Feature product by Company starts on page 729, issue of February 24, 1951. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Natl' Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1 Good
Abbott and Costello Meet the Invisible Man (116)	Univ.	Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759		Very Good
Abilene Town	Realert	Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793		Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	[S]643	AYC	
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	May 20, '51		Dec. 30	[S]643		
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1 Good
Across the Wide Missouri (color)	MGM	Clark Gable-Ricardo Montalban	Apr. 13, '51	95m				
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Again... Pioneers	PF	Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635		Fair
Air Cadet	Univ.	Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713		A-2 Good
Al Jennings of Oklahoma (color) (327)	Col.	Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2 Fair
Alcatraz Island (002)	WB	John Lital-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B Excellent
All Quiet on the Western Front	Realert	Law Ayres-Louis Wolheim	(reissue) Aug. 1, '50	103m	July 22	398		B
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Tyrone Power-Micheline Prella	Dec., '50	105m	Nov. 18	571	AYC	A-2 Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug., '50	107m	Apr. 15	261	AYC	A-2 Excellent
Another Shore	Pentagon	Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2 Good
Appointment With Danger (formerly United States Mail) (5019)	Para.	Alan Ladd-Phyllis Calvert	May, '51	89m	Jan. 13	[S]662		
At War with the Army* (5014)	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2 Good
BANDIT Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599		A-2 Good
Bayonet Charge (formerly The Imposter)	Realert	Jean Gabin-Ellen Drew	(reissue) Aug. 1, '50	94m	Feb. 12, '44	1754		Good
Bedtime for Bonzo (112)	Univ.	Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1 Very Good
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742		A-2 Good
Best of the Bad Men (color)	RKO	Robert Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	[S]670		
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2 Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2 Fair
Big Cane, The	Realert	Clyde Beatty-Anita Page	(reissue) Aug. 15, '50	80m	Mar. 4, '33	46		
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC	Good
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757		Good
Black Angel	Realert	Broderick Crawford-D. Duryea	(reissue) Jan. 1, '51	80m	Aug. 10, '46	3137		Good
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2 Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m				
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1 Fair
Blue Blood (4904) color	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1 Very Good
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2 Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Page		Net'l Groups	RATINGS L. of D. Herald Review	
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2
Bombs and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)647	AYC	A-1
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50	89m	Dec. 16	615	AYC	A-2
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	87m	Sept. 30	502		A-1
Border Treasure (105)	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478	AY	A-1
Born to Be Bad (for. Bed of Roses) (101)		R. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1
Brave Bulls, The (321)	Col.	Mel Ferrar-Mirslava	Not Set		Nov. 4	(S)554		
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton	(reissue) Oct., '50	61m				
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-J. Page	Apr. 15, '51	87m	Feb. 24	(S)722		
Bunco Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2
CAIRO Road	ELC	Eric Portman	May 8, '51					
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1
Call Me Mister (color) (104)	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B
Call of the Klondike (4920)								Very Good
(formerly, Fangs of the North)								
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1
Cariboo Trail, The (color) (020)	20th-Fox	Whip Wilson-Fuzzy Knight	Apr. 8, '51					
Cassino to Korea (5008)	Para.	Randolph Scott-"Gaby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1
Cause for Alarm (118)	MGM	Documentary	Oct., '50	58m	Sept. 30	502	AY	A-1
Cavalry Scout (color) (5101)	Mono.	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2
Chain Gang (313)	Col.	Rod Cameron-Audrey Long	May 13, '51		Dec. 30	(S)643		Good
Chance of a Lifetime	Pilgrim	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2
Cherokee Uprising (4944)	Mono.	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		Fair
Circle of Danger (formerly White Heather)	ELC	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC	A-2
City Lights	UA	Ray Milland-Patricia Roc	Mar. 22, '51	104m	Dec. 30	(S)642		A-1
Colorado Ambush (4955)	Mono.	Charles Chaplin-V. Cherrill	(reissue) Sept., '50	85m	May 13	295		A-2
Colt .45 (color) (922)*	WB	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644		
Company She Keeps, The		Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1
(formerly The Wall Outside) (109)	RKO							Very Good
Convicted (324)	Col.	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2
Copper Canyon (color) (5003)*	Para.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	Good
Counterspy Meets Scotland Yard (307)	Col.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	B
County Fair (color) (4903)	Mono.	Howard S. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	Good
Covered Wagon Raid (4966)	Rep.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-1
Crackdown	RKO	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		Good
Cry Danger (115)	RKO	Bill Williams-Carla Balanda	Not Set		Jan. 6	(S)654		
Cuban Fireball (5007)	Rep.	Feb. 3-10, '51	79m	Feb. 10	706			Good
Customs Agent (204)	Col.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Feb. 24	(S)722		
Cyrano de Bergerac	UA	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2
		Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC	Fair
DALLAS (color) (011)	WB							Superior
Dancing Years (Brit' ' (color)	Stratford	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2
Dark City (5004)	Para.	Dennis Price-Gisela Preville	Aug., '50	98m	Aug. 19	442		Good
David Harding, Counterspy (220)	Col.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B
Deported (103)	Univ.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1
Desert Hawk (color) (925)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2
Destination Moon (color)	ELC	Yvonne De Carlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2
Devil's Doorway (102)	MGM	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1
Dial 1119 (107)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1
Dodge City (017)	WB	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2
Double Crossbones (color)	Univ.	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		Very Good
Double Deal (112)	RKO	Donald O'Connor-Helene Carter	Not Set	75m	Nov. 25	589	AYC	Good
Duchess of Idaho (color) (33)	MGM	Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2
		Ethel Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1
EAGLE and the Hawk (4916) (color)	Para.							Very Good
Edge of Doom (152)	RKO	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B
Emergency Wedding (332)	Col.	Dana Andrews-Farley Granger	Aug. 19, '50	99m	Aug. 5	413	A	Good
Enforcer, The (015)	WB	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	A-2
Experiment Alcatraz (107)	RKO	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2
Eye Witness (Brit.)	ELC	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		Fair
		Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2
FANCY Pants (color) (5001)*	Para.							Very Good
Farewell to Yesterday (028)	20th-Fox	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1
Father's Little Dividend (124)	MGM	Documentary	Sept., '50	90m	Sept. 16	488	AY	Excellent
Father's Wild Game (5125)	Mono.	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721		A-2
Faust and the Devil (Ita.)	WB	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		Good
50 Years Before Your Eyes (931)	Favorite	Italo Tajio-Nelly Corradi	Not Set		May 6	287	A or AY	A-2
Fighting Caravans		Documentary	July 29, '50	70m	June 24	353	AYC	A-1
Fighting Sullivan, The (formerly The Sullivan)	Realart	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '51	59		Very Good
Fingerprints Don't Lie (5015)	Lippert	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741		Excellent
Fireball, The (023)	20th-Fox	Richard Travis-Sheila Ryan	Mar. 3, '51	55m				A-2
First Legion, The	UA	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1
Flame and the Arrow, The (color) (930)*	WB	Charles Boyer	May 4, '51	86m				Good
Flame of Stamboul (314)	Col.	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2
		Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751		Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED—		RATINGS			
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review	
Flying Missile, The (335)	Col.	Glenn Ford, Viveca Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Feb. 24	(S)722			
For Heaven's Sake*	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51		Feb. 17	(S)715			
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	May, '51	92m	Mar. 3, '51	741	A		Excellent
Franchise (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1	Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2	Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722			Average
GAMBLING House (formerly Mike Fury)									
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Ghost Chasers (5112)	Mon.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
Glass Menagerie, The (007)	WB	Leo Gorcey-Huntz Hall	Apr. 29, '51						
Go For Broke	MGM	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
Golden Salamander, The (Brit.)	MGM	Van Johnson-Warner Anderson	May 25, '51	92m			AYC		Very Good
Great Caruso, The (color) (127)	WB	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S)358	AY	A-1	
Great Manhunt, The (formerly State Secret) (Brit.) (331)	MGM	Mario Lanza-Ann Blyth	Apr., '51						
Great Missouri Raid, The (5013) (color)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Groom Wore Spurs, The (114)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Grounds for Marriage (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY		Good
Guns A'Blazin' (formerly Law and Order)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614		B	Fair
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	Realtel	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56			
HALLS of Montezuma (color) (103)*	20th-Fox	Viveca Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S)406			
Hamlet (Brit.) (Spec.)* (101)	Univ.	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Happiest Days of Your Life, The	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2	
Happy Years, The (color) (32)	Pacemakers	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC		Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (114)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harlem Globetrotters, The	RKO	Clair Trevor-Robert Clarke	Mar., '51		Feb. 24	(S)722			
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Not Set		Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 21	538	AYC	A-2	Excellent
Headline Story, The	Univ.	James Stewart-Joseph Hull	Jan., '51	104m	Oct. 21				
He Ran All the Way	UA	D. Crisp-J. Lynn-M. Reynolds	May 11, '51						
Heart of the Rockies (5042)	MGM	John Garfield-Shelley Winters	Apr. 27, '51						
Hell Town	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m					
Her Wonderful Lie (Ital.) (343)	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m					
He's a Cockeyed Wonder (340)	Col.	Jan Kiepura-Marie Eggerth	Not Set	86m	May 27	313	A or AY	B	Good
High Lonesome (color) (044)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
Highway 301 (012)	ELC	Barrymore, Jr., Chill Willis	Sept., '50	81m	Aug. 12	434	AY	A-1	Good
His Kind of Woman	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Hit Parade of 1951 (5002)	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546			
Holiday Rhythm (4911)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	A-2	Good
Holy Year at the Vatican, The	Lippert	John Carroll-Marie McDonald	Oct. 15, '50	60m	Oct. 7	510		A-2	Very Good
Holy Year, 1950	Astor	M. B. Hughes-D. Strait-W. Vernon	Oct. 1, '50	66m	Sept. 23	493	AYC	A-1	Good
Hot Rod (4918)	20th-Fox	Right Rev. Fulton J. Sheen, Narrator	Aug., '50	42m	Aug. 5	414	AYC	A-1	Good
House of Dracula	Mon.	James Lyden-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1	Average
House of Frankenstein	Realtel	Lon Chaney-J. Carradine (reissue)	Oct. 1, '50	67m	Dec. 8, '45	2746			Average
House on Telegraph Hill	Realtel	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237			Excellent
Hue and Cry	20th-Fox	Richard Basehart-Valentina Cortesa	June, '51	93m	Mar. 10	749			Good
Hunt the Man Down (111)	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		A-2	Very Good
I CAN Get It for You Wholesale	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2	Fair
I Killed Geronimo	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757			Very Good
I Shot Billy the Kid (493)	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Dec. 9	606	AYC	A-1	Good
I Was an American Spy (AA-19)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		A-1	Fair
I'd Climb the Highest Mountain (color) (105)	Mon.	A. Dvorak, G. Evans, D. Kennedy	Apr. 15, '51						
If This Be Sin (Brit.)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
I'll Get By (color) (027)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
In a Lonely Place (242)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1	Excellent
Indian Territory (249)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Inside Straight (123)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1	Good
Insurance Investigator (5026)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749			Very Good
It's Hard to Be Good	Rep'	Audrey Long-Richard Denning	Mar. 23, '51	60m	Feb. 17	(S)714			
JACKPOT, The (031)	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
Jet Pilot (color)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Joan of Arc (color) (165)	RKO	John Wayne-Janet Leigh	Dec. 16, '50						
Joe Palooka in the Squared Circle (5117)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4364	AY	A-1	Superior
Jungle Stampede (4922)	Mon.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m					
KANGEROO Kid	Rep.	George Breakston-York Coplan	July 29, '50	60m	Aug. 5	414		C	Good
Kansas Raiders (color) (104)	ELC	Jack O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1	
Kid from Texas, The (color) (911)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Killer That Stalked New York (338) (formerly Frightened City)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2	Good
Kim (color) (115)*	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY		Good
King of the Bullwhip	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1	Good
King Solomon's Mines (color) (109)*	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent

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Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		
Korea Patrol	ELC	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654	B	Very Good
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390	A-2	Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	Good
Last Outpost, The (color)								
(formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51					
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561		Fair
Lemon Drop Kid, The (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758		Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '51	112m	Aug. 19	442	AYC	A-2
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30		Good
Lightning Strikes (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	A	Fair
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51					Good
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2
Long Dark Hall	ELC	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	A	Average
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	Not Set		Nov. 4	(S)555		Good
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538		Good
Louise (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1
Lucky Nick Cain (formerly High								Excellent
Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AYC	A-2
Lullaby of Broadway (color) (020)	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757		Good
								Very Good
"M"	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741		Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350		Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		Good
Madeleine (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug., '50	90-67m	Oct. 28	546	A	A-2
Magnet, The (181)	Univ.	Stephen Murray-Key Walsh	Feb., '51	78m	Mar. 10	750	AYC	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	89m	Nov. 18	589	AYC	A-2
Man from Planet X, The	Corwin	Robert Clarke-Margaret Field	Not Set	70m	Mar. 17	758		Good
Man from Sonora (5141)	Mono.	Johnny "Mack" Brown	Mar. 11, '51	54m				Good
Man Who Cheated Himself, The								
(102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				Good
Mating Season, The (5016)	Para.	Gene Tierney-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2
Milkman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m				Good
Misourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2
Molly (formerly The Goldbergs)								Average
(5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1
Mr. Music (5007)*	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2
Mr. Universe	ELC	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	98m	Aug. 26	449	A or AY	B
My Outlaw Brother (formerly								Excellent
My Brother, the Outlaw)	ELC	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Fair
My Forbidden Past	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51					
My True Story	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750		Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Talar	(reissue) Feb., '51	76m				
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2
Mystery Submarines (106)	Univ.	Macdonald Carey-Marie Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1
NAGANA	Realart	Tala Birell-Melvyn Douglas	(reissue) Aug. 18, '50	74m	Jan. 7, '33	27		
Naughty Alette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Oct. 15, '50	86m	June 24	(S)359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721		Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51					
Never a Dull Moment (formerly								
Come Share My Love) (106)	UA	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1
New Mexico	MGM	Law Ayres-Marilyn Maxwell	May 11, '51		Dec. 30	(S)644		Very Good
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night Riders of Montana (5059)	Rep.	Allen "Rocky" Lane	Feb. 28, '51	60m				
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		Poor
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	108m	Aug. 5	413		B
North of the Great Divide (color)								Excellent
(4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1
ODETTE	Lopert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653		Very Good
Of Men and Music (110)	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1
Oh! Susanna (color)								Very Good
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		Good
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Apr. 17, '51	115m	June 26	(S)4219		Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2
On the Riviera	20th-Fox	Danny Kaye-Gene Tierney	May, '51					Average
One Minute to Twelve	ELC	Lars Hanson-Gunnar Brostrom	Oct. 1, '50		Dec. 30	(S)444	AYC	A-2
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749		Good
Operation D-51 (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	91m	Jan. 13	661	AYC	B
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	Average
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 26	237	AYC	A-2
								Very Good

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Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m					
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m					
Outrage (103)	RKO	Male Powers-Tod Andrews	Aug., '50	75m	Nov. 11	[S] 562	AY	B	Good
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2	Very Good
Painted Hills (color) (125)	MGM	Lessie-Bruce Cowling-Cary Gray	May 4, '51						
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	May 18, '51						
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov., '50	49m	Nov. 11	561	A	A-2	Fair
Payment on Demand (formerly Story of a Divorce) (171)	RKO	Bette Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722		B	Excellent
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	B	Good
Place in the Sun, A (5025)	Para.	M. Clift-E. Taylor-S. Winters	Aug., '51		Sept. 9	[S] 479			
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Pride of Maryland (5023)	Rep.	Valente Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prisoners in Petticoats (4929)	Rep.	Stanley Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 18, '51						
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742		B	Good
Queen for a Day	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m					
Queen of Spades (Brit.)	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m					
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1	Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742			Good
Rawhide	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749		A-1	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51	81m					
Red Shoes, The (Brit.) (color) (Spec.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	[S] 539		A-1	
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1	
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706			Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714		A-1	Good
Right Cross (104)	MGM	Jane Allyn-Dick Powell	Oct. 6, '50	96m	Aug. 19	441	AY	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 18, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	406	AYC	A-1	Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adela Mara	May 18, '50	83m	Oct. 7	509	AY	A-1	Good
Rocky Mountain (008)	WB	Errol Flynn-Patrice Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC		Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1	Fair
Royal Wedding (color) (121)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	93m	Feb. 10	705		A-2	Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1	Good
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1	Good
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Francisco Docks	Realtar	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44			
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2	
Saturday's Hero (formerly The Hero) (318)	Col.	John Derek-Donna Reed	May, '51						
Scar, The	UA	J. Barton-M. McCambridge	Apr. 6, '51	93m					
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set						
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614		B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	A-2	Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m	Jan. 27	[S] 691			
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AYC		Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver City Bonanza (5051)	Rep.	Rex Allen	Mar. 1, '51	67m	Feb. 17	[S] 715			
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Apr. 3, '51		Feb. 17	[S] 714			
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A		Good
Smugglers' Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51						
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51						
So Long at the Fair (Brit.)	ELC	Jan Simmons-Dirk Bogarde	Jan., '51	85m	Jan. 27	690	AY		Good
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2	Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	87m	Mar. 17	757			Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	[S] 539			
Sound of Fury	UA	Frank Lovejoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	A-2	Excellent
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spirit of Culver	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Spirit of Notre Dame	Realtar	Low Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634			Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653		A-2	Excellent
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis Page		RATINGS Nat'l Groups L. of D.		Herald Review
				Issue	Page			
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m				
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	Excellent
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442	A-1	Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Sugarfoot (color) (016)	WB	Randolph Scott-Adela Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2 Good
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1 Excellent
Sun Sets At Dawn, The	ELC	Sally Parr-Phillip Shaw	Jan. '51	71m	Nov. 4	554	A	A-2 Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug. '50	110m	Apr. 22	269	A	A-2 Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1 Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758		Very Good
TAKE Care of My Little Girl (color)	20th-Fox	Jeanne Crain-Jean Peters	Apr., '51		Feb. 17	(S)714		
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S)699	A	B
Tangier	Realart	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895		Good
Target	RKO	Charles McGraw-Maria Windsor	Not Set		Nov. 4	(S)554		
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1 Good
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m				
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849		Average
Tarzan's Peril (172)	RKO	Les Barker-Virginia Huston	Mar. 10, '51		Feb. 17	(S)714		
Tee for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2 Excellent
Teresa	MGM	Pier Angeli-John Ericson	Not Set	102m	Mar. 10	750	A	A-1 Good
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1 Average
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Mar. 10	750		Good
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)642		
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Mar. 3, '51		Jan. 20	(S)670		
Third Time Lucky	Par.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2 Average
Three Guys Named Mike (119)	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	79m	Feb. 10	705	AYC	A-2 Good
Three Husbands (119)	UA	Eve Arden-Howard de Silva	Nov. 17, '50	78m	Nov. 11	562	A	B Good
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1 Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B Very Good
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50	91m	Oct. 7	509	AY	A-2 Very Good
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	76m				
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50		Aug. 26	450	AYC	A-1 Good
Town of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Jan. 13	662	AYC	A-1 Good
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1 Good
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2 Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1 Good
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2 Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1 Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2 Fair
Trio (Brit.)	Para.	J. Hayler-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2 Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2 Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotton	Nov., '50	92m	Oct. 14	517	AY	A-1 Good
Two Guys and a Gal	ELC	Janis Paige-Robert Alda	May 15, '51					
Two Lost Worlds	ELC	Laura Elliott-Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1 Average
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1 Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1 Good
Under the Gun (108)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613		A-2 Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2 Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B Very Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2 Fair
Up Front (118)	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Mar., '51	102m	Feb. 17	713		B Excellent
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B Average
Vengeance Valley (color) (117)	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	83m	Feb. 3	697	AYC	A-2 Very Good
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m			AYC	A-1 Good
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442		
Virginia City (018)	WB	Errol Flynn-H. Bogart	(reissue) Mar. 17, '51	121m				
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	May 1, '51	110m	Feb. 17	(S)714	A	B
WALK Softly, Stranger (102)	RKO	Joseph Cotton-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2 Fair
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1 Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2 Very Good
When I Grow Up	ELC	Robert Preston-Martha Scott	Apr. 20, '51					
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1 Fair
Where Danger Lies (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2 Good
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S)644		
Winchester '73 (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2 Very Good
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1 Fair
Women on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2 Good
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1 Very Good
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1 Average
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743		A-2 Very Good

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